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The Motion Picture CAMERA Magazine

VICTOR MILNER, A.S.C.

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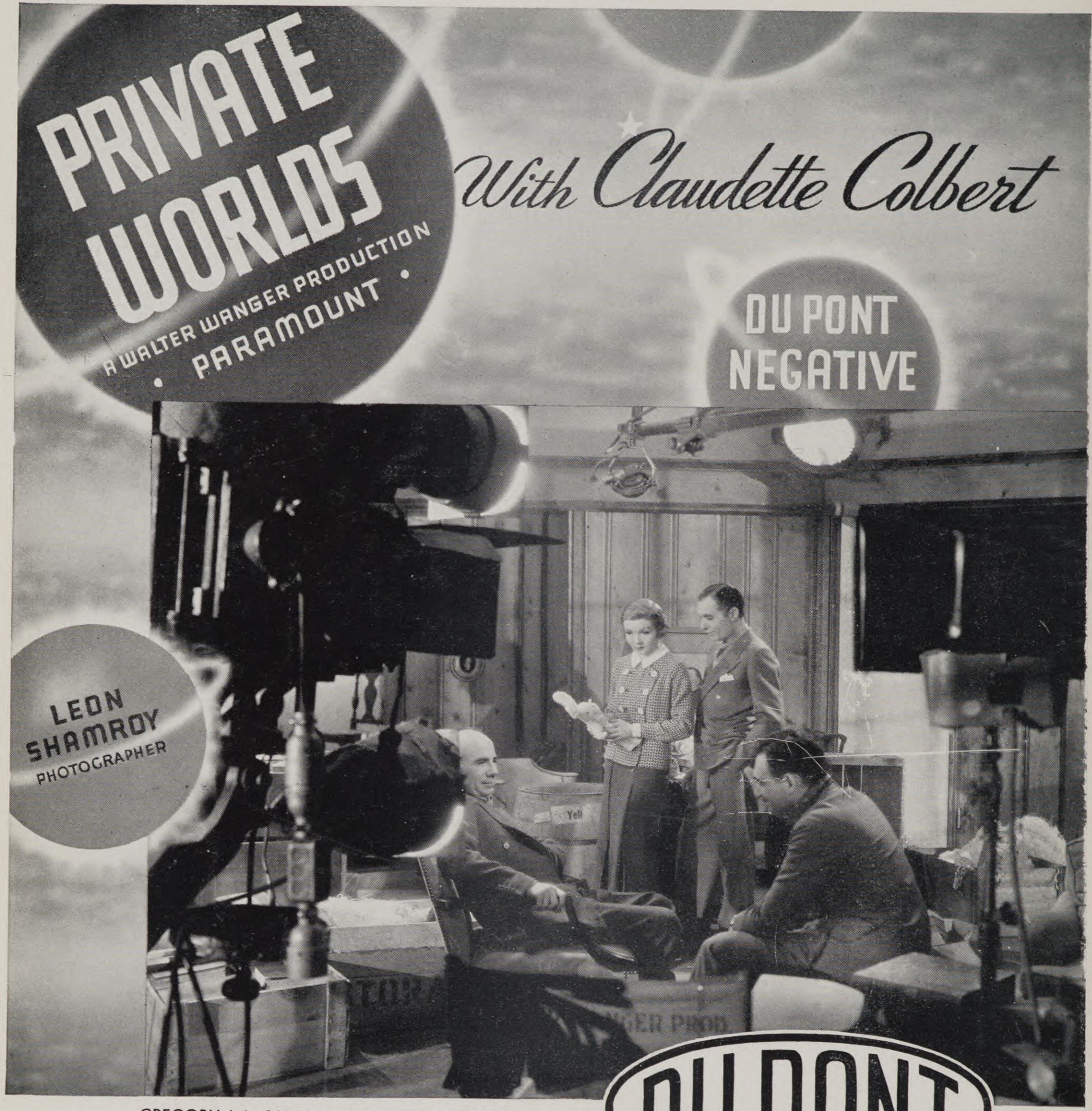

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- There will be several interesting articles on some of the leading cameramen in the Hollywood studios. In these articles we will attempt to give you an insight into the methods used by these men to secure the type of photography for which they are famous.

- There will also be several articles of a technical nature contributed by members of the A.S.C.

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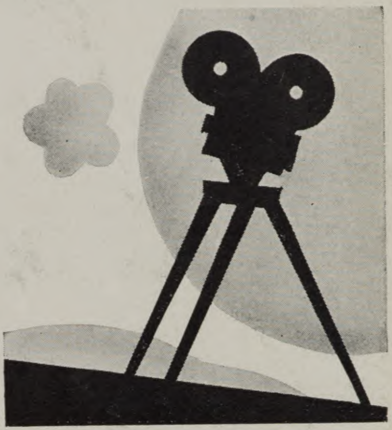

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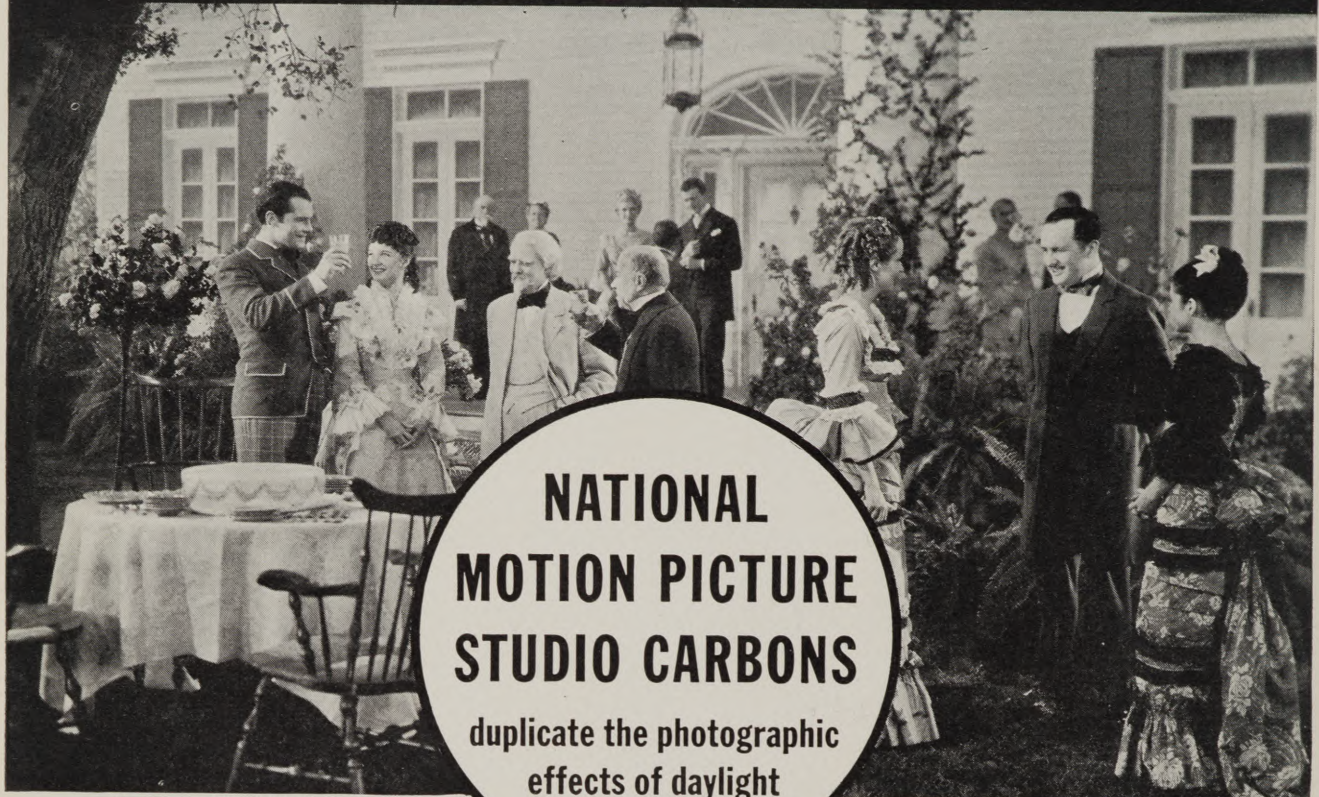

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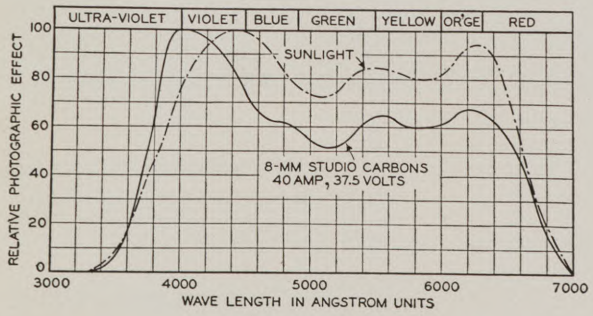

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Rhythmic

GIVEN a good tale to tell, the next thing is to tell it well cinematically. Many a good story, ably directed and photographed (in the narrow sense), fails to become a good photoplay. For, poorly conceived in "audience emotional reaction" flow (the nervous intensity of the percipient not being smoothly sustained in a gradually mounting "trough and crest" undulation), the picture version fails to bring out all the native dramatic values possessed by the original story—is found wanting because of its lack of a rhythmic, inevitable "flow and ebb" of the life portrayed. And, only through complete integration of the story's subject-matter with "camera participation" and "cutting" can the ideal picture-audience result be realized; such as found, for example, in "Broadway Bill."

Cutting exerts a direct influence upon picture flow. This is proven by the simplest possible means: the expedient of short cuts in rapid succession (as opposed to long cuts in slow succession) seemingly hastens the cinematic movement (percipient experience), though in fact, it may or may not actually do so, depending on the nature of the subject-matter and the camera's interpretive efficiency in the particular instance. While in some cases fast cutting actually builds an accelerated emotional participation within the percipient, in other instances it simply repeats a cycle of non-progressive emotion. Thus the very existence of this sometimes false impression of hastened experience is one verification of: Cutting and camera-participation must be entirely harmonized and integrated with the picture's subject-matter to a conserved and unified, rising cumulation.

In enhancing a cumulative crescendo within the sequence, certain general cutting techniques have proven their merit through years of practical film making, such as: starting with a long shot, cutting to a medium shot, and then to closeups. In this most elementary of patterns there is one great validity, that of ascending intimacy.

Another conventional technique is the close scrutiny of a significant facial expression, or of some animate or inanimate symbolism, with the camera pulling away revealing the emphasized object relative to the dramatically consecutive context of characters and/or surroundings; followed by a series of medium inter-cuts, and finally spreading out to full-shot action for the curtain scene of the sequence.

Within the synthetic flow of cinematic movement there are several coordinated rhythms. We have just observed that one of these is camera scope (full shot) through to intimacy (close-up), or vice versa; in prolonged swells, or rapid-fire shuttling in and out, or their mixture as the case may be. Its purpose being identical with that of each of the several rhythms: to present clearly to the audience the deeper human relationships that exist and develop between story characters—so very essential to cogent story-telling. For (it is impossible to emphasize the point too much) this rhythm of individual human life in its contacts with other life around it, must be experienced vitally by the theatregoer through the medium of the all-knowing cinematic eye and ear, if the picture story is to be fully successful.

Thus we remark the "follow shot," so abundantly used in intimately tracing characters or things from one place, person or situation to another place, person or situation; or for an unyielding, progressively closer, or broader, identification of the percipient with actor or symbol. Sometimes these shots are well done, delineating the true significance of the relationships concerned; and at other times as poorly executed, missing the keneer dramatics of the conflict or sympathy between the characters or symbols; or worst of all, introducing only superficial connections.

The real cinematographic interpreting of these human activities is, in the final analysis, a skillful blend of cuts and mobile camera, achieving the fullest cinematic effectiveness by an entirely unself-conscious "participation" in the "central emotional strain" threading rhythmically through the story.

For example, as a bit of the synthetic whole picture, there is a shot in "The Barretts of Wimpole Street" depicting the unhappy relationship between despotic father and browbeaten children, which illustrates perfectly the much-to-be-desired and ideal "oneness" of "omniscient eye" and "rhythmic flow of emotional vibrations."

A series of cuts show the young people enjoying a polka done by Henrietta in Elizabeth's sitting room. The camera then joins Henrietta in her dance, following her about the room. As she sweeps widely in the direction of the hall door the camera, instead of swinging back with her toward the center of the room, contInces on irresponsibly and gayly toward the door and bumps abruptly into the scowling elder Barrett just entering the room and watching Henrietta as she polkas and the others as they gleefully applaud her. Another series of cuts develops the denouement of the clash as the father explodes in his wrath.

In this follow shot the camera's movement is the actuating element which so vividly crystallizes for the percipient the dismal state of affairs between father and children. The camera has taken unto itself the children's stolen joy, participating with them in it through Henrietta's dancing, and has been caught unawares and checked up with frightening abruptness by the ever-threatening menace (the

Flow—Mental and Visual

by
A. Lindsley Lane, A.S.C.

"central emotional strain" in this case) that clouds the young folks' spirits. It is, in this instance, the most effective way of bringing together and superimposing the two opposing experiences of father and children into a pungent, dramatic whole experience for the theatregoer. Here the cumulative sweep of suspense and combat is compressed into the single (and therefore doubly vital) impress of the one panning shot. Contrary to the usual untensive effect of a moving camera, the camera movement in this scene conserves and keys perfectly the startling intrusion of the ominous Barrett. There is both "conservation" and "complication" here, as there should be in every properly conceived and executed mobile camera shot; otherwise, the use of the mobile camera is worse than meaningless, is in fact, destructive to the emotional rhythm of the cinematic flow.

Looking at another aspect of cinematic flow, as it pertains especially to the cinematographer. Physically rhythmic matter, such as figure exit and entrance timing and placing in the screen area, possesses much dramatic value; for there are always the screen-limits and their influencing pressures, immediately associated with the percipient's imaginative experiences. In this regard it will be helpful to spend a moment on the two complementary physio-psychological stresses of: (1) actually visible screen movement; and (2) mentally visualized off-screen movement. Both of these flows are a part of cinematic movement, each interacting with and augmenting the other in the picture-percipient experience.

There is a powerful dual psychological function residing constantly in the screen-limits, namely: "elimination" and "suggestion." It is the relative proportions of each of these, conditioned within the percipient's mind at the particular time, that denotes the nature of the shot on the screen. Either the shot is one of directionalized elimination; or it is one of evolving suggestion. (Note that there is an intrinsic rhythm in both of these processes). Either the shot is framed to eliminate irrelevant or distracting matter from the percipient's experience; or it is framed to suggest in his imagination certain idealizations or concentrations of meaningful contiguous influences or matter.

In the shot played primarily for all its own worth and for nothing else about its immediate concern, the picture is composed so as to be almost completely self-contained, not only in detail of contributive matter, but also in the formation of its psychological stresses. There will be no indicating stimuli of whatever sort pointing outside of the screened area, except as a most subordinate subconscious association of ideas.

But in the shot definitely played to suggest dramatic affinity with an off-screen experience or inter-cut shot, there is the change from a neutral function of the picture-limit as in the self-contained shot, to one of positive function. The picture edge then becomes a live element, due to its physical demarkation of the actually visible from the imagined visual. And this rhythmic element is the one so prevalently disregarded by picture makers.

I refer to the almost absolute practice of not allowing the eyes of a closeup head to look off the short side of the screen; or of a walking or running figure to advance toward the short side for a sustained time. This custom as an unvarying rule is without foundation in the motion picture and fails to take into account the cumulative unity of the picture sequence. Certain phases of cinematic composition may seem to contravene orthodox static composition and yet not do so psychologically, and are in fact, but the cinematic extension of the old accepted principles and among the most potent factors of cinematic rhythm.

As witness, in a shot of the evolving suggestion type, there are occasions when the stress generated within the percipient for the screen character, would have the character (profile figure) close to the screen edge with his back toward the screen center, so that the character could move backward unhindered, away from the nearest edge and away from the percipient-imagined scene directly in front of the character. Such stress is generated, for instance, when the screen character is fearfully, frozenly watching the advancing steps of a mortal enemy. The placement in this way of the figure on the screen greatly magnifies the dramatic impetus by impelling tangibility and graphicness in the imagined section of the conflict.

The advancing enemy in the inter-cut shot is framed in a like manner. He is moving to the closer edge of the screen; thus the wider space in back of him suggests his imminence to the stricken prey, with the resultant energy developed within the percipient striving to hold and pull back the advancement. This particular cinematic composition rhythm is especially effective when audience sympathy is with the fearful one. In other instances, with the reversal of audience sympathy to the advancing character, there would be the dramatic need of re-stressing the characters on the screen.

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John Livadary, Winner of the Academy of Motion Picture Arts and Sciences 1934 Award for Sound in the Picture "One Night of Love."

Recording "One Night of Love"

by

John Livadary

Chief of Sound Department, Columbia Studio.

IT WAS early determined that the musical sequences of "One Night of Love" could most advantageously be made by recording the sound under conditions as nearly ideal (acoustically and psychologically) as might be possible, thereafter taking care of the release-print sound problems by re-recording. This would enable us to utilize the fullest range obtainable in the original recording, later compressing it, in the re-recording process, to a range within the reproductive capabilities of the average theatre's equipment. In consequence, it would clearly be wise to make the original recording by whatever means might be found to give a record of the greatest volume range and tonal fidelity.

After a survey of recording practice and equipment, it was determined that the so-called "hill and dale" method of recording on wax discs offered the greatest possibilities, though it had not previously seemed applicable to motion picture use, and it was accordingly adopted. The "hill and dale" method is basically a revival of Edison's original method of recording sound by means of a stylus which cuts a groove of varying depth in a soft material; but recent developments, not only in microphones, recording channels, and the like, but in the materials of both the original wax and the final, pressed disc, and in the methods of plating and stamping the discs, have improved it to a point where it is in no way comparable to previous conceptions of disc recording. In conventional records—including those used for talking picture, broadcast and phonograph purposes—the needle travels laterally in the groove, tracing a wavy line between the walls of the groove. This method has several disadvantages, not the least of which is the fact that a sudden peak of volume tends to make the recording stylus over-modulate, cutting through into the adjoining groove and spoiling the record, or at least leaving the groove-wall dangerously thin, so that only a small amount of wear is necessary before the groove breaks down, unfitting the disc for further use. In the "hill and dale" method, however, since both stylus and needle move vertically, this hazard is avoided, and the recordable volume range increases from about 25 or 30 db to 40 or 50 db. In addition, much more faithful reproduction is possible as a result of flatter frequency characteristics and less non-linear distortion in the recording and reproducing channels, and objectionable "surface noise" is almost entirely eliminated.

In recording the musical sequences, records were made simultaneously on film (with the regular "wide-range" recording) and on the vertical-cut disc; the latter was found definitely superior, and was used exclusively in producing the final release version.

There was an interesting problem in microphone placement in the making of these sequences, for the singer's artistic caprices precluded the logical practice of pre-scoring the accompaniment, and recording the solo to a playback. Therefore, the soloist had to be recorded with a 70-piece symphony orchestra and a large chorus at a single "take," with the added complication of being forced to work in a large sound-stage, which was much too "dead," from a reverberation standpoint, to be satisfactory acoustically. The problem was solved by the use of multiple microphones: two dynamic mikes for the orchestral pick-up, one about 30 feet from the orchestra, and the other, fitted with a variable, high-pass filter, about 90 feet away, to introduce a sort of synthetic reverberation into the record. Miss Moore desired an unusually close association with the orchestra, so her voice was recorded with a special directional microphone, placed directly in front of her, but at right angles to most of the orchestra, thus utilizing the marked directional qualities of this type of microphone. A fourth microphone recorded the chorus.

The recording wax, in sharp contrast to the heavy waxes previously used in disc recording, consisted of only a very thin layer of wax flowed onto a metal supporting-surface. This method permits a much finer and more homogeneous surface-texture than is possible with earlier methods. In order to take full advantage of this ultra-smooth surface, the recording-head does not use the conventional sapphire-ball bearing or support in front of the cutting tool, but utilizes a minute stream of compressed

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Academy Award Won By Victor Milner, A.S.C.

Victor Milner, A.S.C.

VICTOR Milner, First Vice-President of the American Society of Cinematographers, has been acclaimed by the Motion Picture Industry the outstanding camera-artist of 1934, receiving the Cinematography Award of the Academy of Motion Picture Arts and Sciences for his achievement in photographing "Cleopatra." In a year in which all of the other major awards have been subject to criticism, Milner's stands out as the one meriting widespread popular approval. Moreover, both the nomination of the finalists and the selection of Milner as the ultimate winner concur with both popular sentiment within the Industry and the experienced judgment of the camera profession.

In the opinion of his fellow-cinematographers, Milner has for many years been esteemed one of the greatest exponents of camera artistry, but the nature of most of his recent productions, together with the very skill which, while bringing him the acclaim of his fellows, invariably held photography as subservient to the interests of the production, withheld from him the opportunity for so spectacular a display of artistry as meets public acclaim. In "Cleopatra," however, Milner was offered unusual opportunities for the spectacular, and he took full advantage of them without for a moment diverging even slightly from his established precedents of photographic taste.

In many respects, "Cleopatra" revealed Milner in a new mood. The many productions he has made with Ernst Lubitsch have been characterized by a peculiarly brittle brilliance which, while harmonizing perfectly with the Lubitsch directorial style, deliberately avoided any self-assertion on the part of the camera. Some of his other productions, like "The Way of All Flesh" and "Song of Songs," reveal a sombre, almost Slavic, melancholy, rising to great pictorial heights. Another of his earlier films, "The Wanderer" (made several years before the Academy came into being), revealed him as a master of exquisite pictorialism reminiscent of Corot and other great masters. In none of his previous work, however, has he in any way paralleled the mood revealed in "Cleopatra." The keynote of his treatment of this production was unrestrained, yet sophisticated, luxury, carried to a point which makes the overworked adjective "gorgeous" the only fitting description.

In any production of DeMillian magnitude, especially one utilizing spectacular and richly atmospheric costumes and settings, striking compositions are to be expected. Equally to be expected in any production photographed by an artist of Milner's eminence is flawless treatment of the protagonists. But in "Cleopatra," Milner makes his camera play an arresting role in the subjective presentation of the story: he motivates every scene with photography which embodies the lavish sensuality of ancient Egypt and the patrician depravity of Caesarean Rome perfectly objectified.

Careful analysis reveals that this effect is in a great measure due to Milner's mastery of the Art of lighting. Not only has he painted his compositions with light and shade and sculptured his players, but, with surpassing skill, he has wielded light, as with the most delicate of brush-strokes, to enhance the textural values of the sumptuous settings and costumes. Not for nothing have his fellows acclaimed him as one of the great masters of lighting! In "Cleopatra," his sheer mastery of light makes the sensual richness of the scenes something which can almost be felt physically.

Milner's approach to his work reveals him as not only a great artist, but a craftsman of painstaking accuracy. No detail is too small to merit careful attention, nor is any physical or mental effort too great. To even the most unpromising "program picture," he brings superbly finished photography, and a vital enthusiasm. In sharp contrast to his scrupulous workmanship, the man himself is vibrant with nervous energy, which he lavishes almost prodigally upon his work.

He places paramount stress upon the creation of dramatic moods with lighting; in his estimation it is not enough that a scene be an intrinsically beautiful bit of photographic pictorialism: Cinematography is essentially a vehicle for dramatic expression, and every phase of the photography should exist for the specific purpose of telling the scene's story. To him, it is the Cinematographer's duty to make every scene a gripping emotional experience, perfectly attuned to the dramatic mood of the action.

George Folsey, A.S.C.

Interpretative Photography Wins Folsey Academy Nomination

by

James L. Fritz

Formerly drama editor, St. Louis Post-Dispatch and N. Y. Daily Mirror.

GEORGE Folsey, one of this year's nominees for the Academy of Motion Picture Arts and Sciences award, was undoubtedly given this honor on his interpretative photographic ability.

Although Folsey is best known for his talent to inject the illusion of brilliance into his work, "Operator 13," the production which won him the consideration of the Academy, possessed none of this quality. In this picture the subject, Miss Davies, required a romantic and softening treatment, instead of the sophisticated aspect with which this star is usually cloaked. It was for this excellent handling, on the part of the cinematographer, of the subject in an entirely different atmosphere that classed him among the three outstanding cinematographers of the year.

On the other hand, Folsey's ability to inject sparkling and vitalic brilliance into a production was displayed to an advantage in a previous picture, also starring Miss Davies, "Going Hollywood." After viewing these two productions one can readily realize the versatility necessary on the part of the ace cinematographer. It is hard to say which of the two is the best example of Folsey's work. However, in the latter production the true quality of brilliance, with which Folsey is always identified and for which he seems to strive in most instances, makes itself strikingly noticed.

Folsey explained his ability to inject this brilliance into his pictures, by telling us that when the cinematographer is striving for brilliance, he must create a color or tone that is directly opposite to another color or tone. This effect is obtained by the correct blending of lights and shadows. To give the subject this treatment, the cinematographer must have, at all times, the feel of the mood of the subject.

To understand the mood of the subject, the cinematographer must also have the absolute understanding of the mood of the story. He must obtain this understanding of the moods of the story and subject, so that he will be able to light and surround the subject with a background coinciding with these moods. The background should never be allowed to become more important than the subject, and yet, it should never be allowed to reach such a degree of unimportance, that it no longer has any relation to the subject. To obtain this perfect relationship between subject and background, Folsey never allows his background to become monotone, but instead, he always introduces a contrast in shadows that will blend this relationship with perfect harmony.

Shadows are the cinematographer's best friend. With them he is not only able to increase or decrease the quality of his composition, and display the subject to a greater advantage, but, with them, he can attune the audience's mind to any mood he desires, and key the response to any emotional point or pitch. If the cinematographer keeps an attentive eye on the handling of shadows, he can prepare the audience for any desired dramatic tempo. He can also create a subconscious, emotional receptiveness on the part of the audience that greatly enhances the dramatic, vitalic, and entertainment quality of the production.

So that he is able to have this understanding of the proper manipulation of lights and shadows, Folsey particularly takes notice of the shadow effects caused by natural elements. Walking down the street in the rain, he studies the fantastic shadows that the street lights throw grotesquely on the wet, glistening pavements. The church steeple when it is cloaked in a dense fog gives him the illusion of mystery and weirdness, which surrounds the majestic structure, while again climatic conditions created those friends of the cinematographer—shadows.

Every cinematographer, Folsey believes, when studying shadows and their effects, should give extensive thought as to where the light comes from. It is true that the illusions and effects of brilliance, vitality, luxuriousness, and mystery which the cinematographer of today strives to inject into his work, are less difficult to obtain than they were six or seven years ago. This is due to the fact that today the cinematographer is working with a much faster film, therefore making possible a minimum of illumination.

Folsey also tells us that to do justice to the subject and story the cinemtaographer should have a personal and sound acquaintance with the situation he is photographing.

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Audience Must Believe—

is Charles Rosher's Creed

by
Harry Burdick

Charles Rosher, A.S.C., whose photography in "Affairs of Cellini" won him nomination for Academy Award.

WHEN Charles Rosher was awarded the cinematographic assignment of "The Affairs of Cellini," he accepted with more than the ordinary degree of enthusiasm. The locale of the story is Florence, Italy. Rosher had spent several months in that historic city a few years back and had come to know it well. He determined to recapture on celluloid the life and charm of the gay community. How well he succeeded is indicated by the picture's nomination as one of the three outstanding examples of the past year's cinematographic achievements.

At the start, as his camera began functioning, there was no inkling in Rosher's mind that here might be a cinematographic masterpiece in the making. It was a costume picture with interesting scenes, yes; but not a spectacular extravaganza overflowing with optical opportunities. More, the tight thirty-day shooting schedule afforded little time for extensive experimentation. Actually, it was galloped through to completion in twenty-four days.

It was, therefore, far from being a "natural" for high cinematographic honors. It was the sheer artistry and genius of Rosher's camera eye, working in routine manner and under driving pressure, that elevated the picture from an ordinary level which circumstances might have dictated to its ultimate cinematographic heights.

In fine, Rosher took the materials of "just another picture" and molded a photographic gem. One can easily discern in the achievement a striking illustration of the adage relating to making the most of the opportunities at hand.

Rosher is inherently an artist. You see it revealed in his charming ranch home, in his flower gardens, and in all his photography.

He has been utilizing camera lenses as vehicles of expression, for portrait and cinema halls, some thirty-odd years. And these years have made definite influence on the trend of Rosher's pictorial interpretations.

Basically, the camera is an instrument of reproductive fidelity. It has conveyed to Rosher a passion for cinematographic realness. He is very much the fundamentalist, the realist.

His pictures all contain a definite and appealing photographic charm. But underlying is his never-ceasing quest for realism. Not the stark, raw realism of the man-killer. Rather, he wants more than anything else to make his characters on the screen to appear real and believable —to be genuine human beings of living flesh and blood instead of figures released from book pages.

To this end, he advises against makeup so far as is possible. In the Cellini work, Constance Bennett wore only ordinary street makeup. Unless rigidly censored, he avers, makeup gives the actor or actress a false and unreal appearance that is at once labeled in the audience mind as being of the theater. He heartily dislikes faces made into bland masks, lips that reflect a varnish pail.

He likes to transmit to the screen the little individual imperfections that establish character in a face; delicate traceries of the skin, throbbing linings of veins, even a mite of blemish or honest wrinkle. For of such things are living faces actually made. He likes to capture them with his camera.

He holds definite antipathy for scenes that seem purposely posed, for unnatural groupings and artificial actions that cry loudly of theatrical origin. So long as the audience sits before the unwinding of his picture, Rosher wants that audience to believe what it sees without qualification. Above all, he wants it to feel and believe it is looking at real people and real scenes.

And so he devotes all the wizardry of his cinematographic arts to portraying a fidelity to actuality, a believable realness. Even an incidental broiled steak in a cafe scene, as instance, must be presented to seem hot, sizzling, appetizing, good enough to eat.

He likes clear pictures. He doesn't go in for diffusing and other so-termed arty effects gained by mechanical means, although he has made them when conditions required. They may be photographically beautiful, gorgeous even, to look upon; but they aren't real.

Not that there is any touch of monotone to Rosher's work. The Cellini picture is fair instance.

The famed goldsmith and freebooter of the sixteenth century lived in a gay era, a prosperous and colorful period. Palaces were alight with splendor and glitter. Fine ladies were resplendent with jewels and full skirts of fine goods. So Rosher photographed banquet and palace scenes

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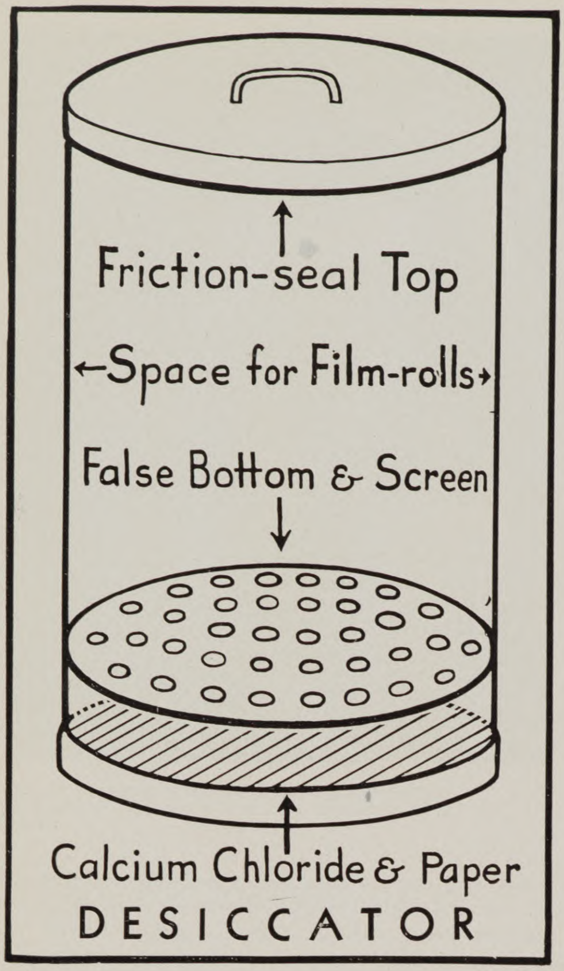

Cinematography in the Tropics

by

Philip M. Chancellor, A.S.C., F.R.G.S.

Leader, Chancellor-Stuart-Field Museum Expeditions
As told to Wm. Stull

THE requirements of Expeditionary Cinematography find no analogy in the fields of production, newsreel or commercial camerawork. In these fields, artistic and technical matters are the principal concern of the Cinematographer, and he needs to concern himself only slightly with the selection and nature of his subject-matter. The Expedition-Cinematographer, on the other hand, must usually determine the subject-matter of his scenes, as well as their purely cinematographic treatment. He is generally the only person in the party who has any knowledge or appreciation of the factors that make a successful motion picture, and he must therefore bend every effort to the end that he may bring back a complete and useful production. Not only must he supervise, direct, and photograph the picture, but he must often cut and title the finished film as well, in some cases having to prepare several versions, for educational, reference, and general exhibition purposes.

It is therefore distressing that the cinematographic records of so many expeditions have been entrusted to unqualified workers. In many instances the photographic work has been delegated to members of the party who. while specialists in their own scientific fields, have but a casual acquaintance with cinematography; and in some instances, this important work has even been left in the hands of out-and-out amateurs. In view of the acknowledged educational and economic value of expedition films, it should always be remembered that the success of the films depends entirely upon the training, skill and adaptability of the Cinematographer who makes them.

The matters of equipment and photographic procedure are susceptible of almost infinite variation. The budget available for photographic expenses must naturally govern the matter of equipment: in general, one should always get the best and most dependable apparatus one can afford. The use of substandard (16mm, 17.5mm, etc.) equipment may offer some economies, but to my mind, it also presents disadvantages which more than offset the potential savings. If I were equipping an expedition with a limited budget, I would prefer to use hand-type standard cameras, such as the DeVry, rather than using either substandard equipment or obsolescent standard cameras.

Wherever possible, a studio-type camera such as the Bell and Howell or Mitchell camera should form the backbone of an expedition's equipment. Such cameras are imperative for scientifically precise work. For certain types of work, such as fast-moving wild-animal studies, the Akeley is, as always, supreme. But no expedition should start without at least two hand-type cameras such as the DeVry or Eyemo. These are absolutely invaluable, and will probably do a lion's share of work in the field.

Fast lenses are always an advantage, though by no means indispensable. It is important, however, when working in the tropics, to equip with lenses such as the Carl Zeiss or Cooke types, which will not be affected by the extreme heat and humidity. For the same reason, tripods (especially those for the hand-cameras), carrying-cases, and all accessories, should be of design and materials which will resist all climatic conditions.

For the same reason, filters mounted in glass are seldom advisable. I have used some glass-mounted filters which withstood tropical weather very well; but the majority deteriorate very quickly. I therefore invariably carry several duplicate sets of gelatin filters, each in an individual, weatherproof container, so that I am always assured of perfect filters in an emergency.

The choice of filters is always an individual matter. As a rule, the Expedition Cinematographer will not need so extensive an assortment as the studio worker requires. The principal uses of filters in most expeditionary work will be controlling extremes of light-contrast, and penetrating atmospheric haze in long-shots. In some instances, special color-correction may be important for scientific and pictorial reasons, but as a rule over-correction should be avoided; and I personally feel it unwise to attempt to lighten the rendition of flesh tones in shots of dark-skinned natives by using filters, though this can easily be done by using the "G" filter.

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TELEPHOTO SHOTS

"As If It Matters"

● JOE AUGUST of Columbia "moom pitchers" studio, has a phoney hobby . . . he saves phoney-graph records. . . . Strange as it may seem, the hobby has proven quite profitable to Joe, he rents out some of the older ones for dubbing purposes. . . . And as long as we're on the subject of hobbies we might as well mention ARCHIE STOUT who is that way about yachts. He owns a little skiff which set him back just 25 Gs. . . . Where did I hear that remark about crank turners and bulb squeezers never getting what they're worth? . . . And then there's CHARLIE CLARKE who saves neck ties . . . what neckst . . .

"It Might Have Been Gable"

● We can't figure out whether CLYDE DE VINNA has a hobby or an obsession. It seems that Clyde is trying to start another league of nations in his home. Everyone knows that Clyde is one of Hollywood's unsung humanitarians. He adopts children from every corner of the world. After fifteen years of traveling he has collected to date . . . Antonina and Leonne, two Polynesian girls . . . Clarence Kumalae, an Hawaiian lad . . . Ryovo Matsiu . . . a son of the land of the Cherry Blossoms . . . and Clyde is again leaving for foreign ports shortly to start shooting the new M.G.M. flicker, TYPEE . . . no telling what he will bring back this time . . . maybe a two-headed yak. . . . Clyde called his house the other mid-night to tell his "flutter half" that he was again on the road to Mandalay. One of the acquired offspring answered the phone and Clyde said:

"Let me speak to Mama, this is Daddy."

"Who?" asked the voice on the other end.

"Daddy," Clyde again informed.

"Who???"

This time Clyde was utterly exasperated.

"The man whose picture's on the piano!" he yelled.

"Here's One For The F.R.R.C.A."

● And while we're on the trail of the Ripleys pulled by the leading Cinematomakers there's the one by the Barnes-Blondell merger.

It semes that the L.M.&B.B. Railroad, a brand new venture in electrified transportation, has been organized in H'wd. The entire right-of-way is located under the Barnes-Blondell El Rancherio. The house straddles the sharp ridge of the H'wd. mountains and the unfinished basement offers an interesting terrain for the project and provides many involved engineering and construction problems for "de ole massa Barnes."

The choo-choo's initials (with apologies to F.D.R.) if you haven't already guessed, my dear readers (are we beginning to sound like a Fan Mag?), is the LOOKOUT MOUNTAIN & BARNES-BLONDELL RAILROAD. . . .

The whole affair is being built for Norman Scott Barnes, age 3 months and 11 days (tie that one Mr. Ripley). The first train is being constructed by a young man in the film capital who specializes in making such toys for devout and doting parents. It consists of an electric locomotive, four feet long, and a train of cars in proportion . . . and when completed it will cost 70,000 (that's cash, not buttons).

"Oil Right Tony"

● And when we hear of dizzy things we always think of TONY GAUDIO (by the way, he took the writer to lunch the other day, so we owe him this plug?) who is shooting the blinky, "OIL FOR THE LAMPS OF CHINA." Tony, it seems, has a bad cold, which he contracted when the company was on location at Lone Pine, near Mt. Whitney. Tony, all the time the location was in the desert, was trying to cure his cold in the old-fashioned manner. When they arrived back at the "stoogio" the boys had erected a mound with a head stone reading:

TONY GAUDIO
ONE SHOT TOO MANY
R.I.P.

Which this department considers a nifty. . . .

(I had to get that nifty line in so that I could tell about SOL POLITO. . . .)

"Gum Up an' See Me"

● While Sol was shooting "GO INTO YOUR DANCE," the latest Jolson-Keeler revuesical, he was always having trouble with the charmings' gum-chewing activities. Finally in a fit of temper Sol tore his hair.

"If you gals must chew gum," he screamed, "why the hell can't you chew it in time with the music?"

"One Happy Family"

● Then there's the nifty which Geo. Stevens pulled on Harold Wenstrom last " some day" over at the R.K.O. plot.

"Wennie," quoth the director, "do you know—think-

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A scene from "Oil for the Lamps of China." Tony Gaudio, Director of Photography; Operative Cameraman, Carl Guthrie; Assistant, Stuart Higgans, and Chief Electrician, Vic Johnson.

PHOTOGRAPHY of the MONTH

"FOLIES BERGERE" (United Artists)

Barney McGill, A.S.C.: Directing Cinematographer
Daily Variety (February 16, 1935): "Photography and production are above average."
Hollywood Reporter (February 16, 1935): "McGill's photography of these numbers is nothing short of stunning."
Motion Picture Daily (Februray 18, 1935): "Photography fair."
Film Daily (February 20, 1935): Photography "Best."

"LET'S LIVE TONIGHT" (Columbia)

Joseph Walker, A.S.C.: Directing Cinematographer
Hollywood Reporter (February 16, 1935): "Lilian Harvey has been beautifully photographed"—.

"NAUGHTY MARIETTA" (M-G-M)

William Daniels, A.S.C.: Directing Cinematographer
Daily Variety (February 18, 1935): "Photography of William Daniels is superb."
Hollywood Reporter (February 18, 1935): "William Daniels' photography does much to enhance the beauty of the production."
Film Daily (February 20, 1935): Photography "A-1."
Motion Picture Daily (February 19, 1935): "William Daniels' photography enriches the production with consistent beauty both indoors and outdoors."

"A DOG OF FLANDERS" (Radio)

J. Roy Hunt, A.S.C.: Directing Cinematographer
Daily Variety (February 18, 1935): "Photography by J. Roy Hunt is very good."
Hollywood Reporter (February 18, 1935): "—and J. Roy Hunt's photography is up to his customary high standard."

"MISSISSIPPI" (Paramount)

Charles Lang, A.S.C.: Directing Cinematographer
Hollywood Reporter (February 21, 1935): "Charles Lang's photography is superb with several outstanding shots."
Daily Variety (February 21, 1935): "Photography is good."

"WEST POINT OF THE AIR" (M-G-M)

Clyde DeVinna, A.S.C.: Directing Cinematographer
Charles A. Marshall, A.S.C., and Elmer Dyer, A.S.C.: Aerial Photographers
Hollywood Reporter (February 21, 1935): "Photography by Clyde DeVinna, Charles Marshall and Elmer Dyer, and production are first-class throughout."
Daily Variety (February 21, 1935): "Best part of the air stuff is the beautiful photography, and camera work all through is noteworthy. Much time undoubtedly was spent getting gorgeous cloud effects and backgrounds."

"IT HAPPENED IN N. Y." (Universal)

George Robinson, A.S.C.: Directing Cinematographer
Daily Variety (February 21, 1935): "Photography is oke."

"LOVE IN BLOOM" (Paramount)

Leo Tover, A.S.C.: Directing Cinematographer
Hollywood Reporter (February 26, 1935): "Tover's photography is one of the better things about the picture."

"LADDIE" (RKO)

Harold Wenstrom, A.S.C.: Directing Cinematographer
Hollywood Reporter (February 25, 1935): "Harold Wenstrom's photography and the production's values are okay."
Daily Variety (February 25, 1935): "Harold Wenstrom scores with the camera, especially in preserving the idyllic nature of the farm scenes."
Motion Picture Daily (February 26, 1935: "Harold Wenstrom's photography is superb."

"GREAT GOD GOLD" (Monogram)

Milton Krasner, A.S.C.: Directing Cinematographer
Daily Variety (February 27, 1935): "Milton Krasner adds plenty merit with his camera."
Hollywood Reporter (February 27, 1935): "Photography and production values are good."

"McFADDEN'S FLATS" (Paramount)

Ben Reynolds, A.S.C.: Directing Cinematographer
Hollywood Reporter (February 27, 1935): "—and the photography by Reynolds is fine."
Daily Variety (February 27, 1935): "Photography is good."

"LIVING ON VELVET" (Warners)

Sid Hickox, A.S.C.: Directing Cinematographer
Hollywood Reporter (March 2, 1935): "The Hickox photography is excellent with some nice air shots."
Daily Variety (March 2, 1935): "—and nicely photographed."

"PRIVATE WORLDS" (Paramount)

Leon Shamroy, A.S.C.: Directing Cinematographer
Hollywood Reporter (March 5, 1935): "Not to forget Leon Shamroy's photography, particularly the Arab's death-bed scene and Joan Bennett's mental collapse episode."
Daily Variety (March 5, 1935): "Leon Shamroy has photographed exceedingly well, especially eerie effects suggesting mental disturbances of principals and patients."

"WHILE THE PATIENT SLEPT" (Warner Bros.)

Arthur Edeson, A.S.C.: Directing Cinematographer
Daily Variety (March 8, 1935): "Camera has been well handled by Arthur Edeson."
Hollywood Reporter (March 8, 1935): "Edeson's photography is by far the best thing about the picture and it is excellent." "PHOTOGRAPHY ALONE POSSESSES MERIT."

"TRAVELING SALESLADY" (Warner Bros.)

George Barnes, A.S.C.: Directing Cinematographer
Hollywood Reporter (March 8, 1935): "George Barnes' photography is more important than the picture."

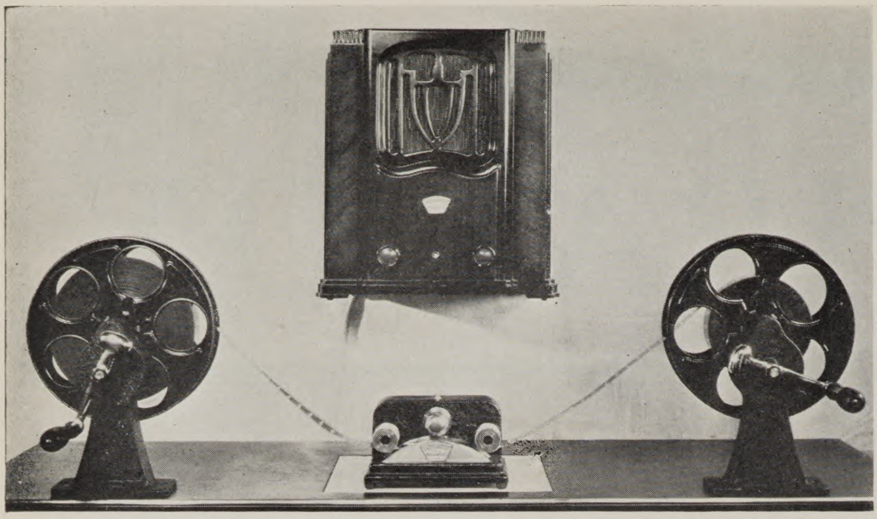
Continued on Page 154

Cameramen's

INSPIRATION

CAMERAMEN long ago decided that Eastman Super Sensitive "Pan" is fit company on any flight of genius. And results vindicate their judgment. For four years in succession the great bulk of the really inspired motion pictures have been photographed on this superlative film. Eastman Kodak Company, Rochester, N.Y. (J. L. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super Sensitive*
Panchromatic Negative



New Sound Editing Device

● A recent addition to the line of laboratory and sound equipment manufactured by the Hollywood Motion Picture Equipment Co. Ltd. is the Soundola used in the cutting of sound track.

The construction of the machine is very simple; it consists of a pair of rewinds, an amplifier hung from the wall in the illustration on this page and the reproducing unit placed between the rewinds. It is manufactured by this company for both 35mm and 16mm film.

It is claimed the machine has simplified the job of removing words or even stumbled syllables in the middle of sentences. Another claim made for it by the manufacturers is that motor noises on sound track such as camera noise, door squeaks, paper rustling, etc., are instantly detected.

The amplifier is A.C. operated, even to the photo-cell and exciter lamp supply and has incorporated in its circuit a cut-off filter to eliminate hum picked up from this source. Volume is controlled by the gain of the amplifier with an additional control to adjust the photo-cell voltage to local line conditions.

The amplifier has five tubes, transformer coupled. It is housed in a wood cabinet such as is used for the better grade midget radios. It is said to have sufficient gain to dominate a room from even a dense print or weak negative.

The reproducing block unit contains the exciter lamp, the optical slit, and the photo-cell. It is connected to the amplifier by a plug-in flexible shielded cable. This unit is made of heavy brass and is equipped with rubber feet so when it is placed in position between the rewinds it will not slide. The guide rollers are of highly polished duralumin and are cut away in the center so as not to touch the sound track or picture area. The slit block or shoe is also relieved to clear the film between the sprocket holes. The scanning slit is an optical one in glass and is so constructed that it is impossible to touch the film or become clogged with dirt. There is also an inspection part illuminating a section of the sound track so that marking the film is facilitated without removing the film from the block.

National Blimp

● By now the news of motion pictures being taken during the Hauptmann trial contrary to the judge's rulings is news that has been passed on to the whole country, but just how this feat was accomplished was not exposed.

State troopers were stationed next to the cameras in the court room so that the court might be sure pictures were not being taken during the progress of the trial. In spite of this precaution the Universal News secured pictures which were made possible by the soundproof construction of the National blimp built especially for this occasion.

By pre-arranged signals, the sound man was able to record the sound track while the camera was operating by remote control, the camera man having previously focused and set his camera. During the actual shooting he appeared to be a disinterested spectator, sitting approximately 15 feet from the camera that he was operating.

It is also claimed that the fast lens plus the new fast Eastman Special X film was responsible for the securing of the good photography in these interior pictures.

This special blimp, designed and built by the National Cine Laboratory for recording the pictures and testimony at the Hauptmann trial for Universal Newsreel, was intended only for temporary use as the time allowance of approximately 10 hours did not permit the standard type construction.

It was made of 8-ply veneer paneling with a triple layer of acoustical felt lining the entire case. The clear plate glass window through which the lenses photographed was approximately 6"x8" in area and ground perfectly flat on both sides to prevent distortion.

The camera wsa mounted on an aluminum plate ¼" thick which was cemented to a gum rubber pad. The rubber pad was in turn cemented to a second base plate secured mechanically to the base of the blimp. The camera was thus held securely although actually floating on the rubber pad which prevented mechanical vibrations from being transmitted to the tripod and floor.

One entire side hinged from the top to allow the 1000-foot film boxes to be interchanged and the camera threaded. The lower section of the rear hinged upward to permit the cameraman to accurately focus the lenses and determine the photographic field. A small opening in this rear door permitted the extension of the motor and recorder cables.

This blimp was absolutely sound proof and using a Standard Schneider Xenon 4" F1.8 lens the Universal News cameramen were able to obtain these remarkable pictures without any lighting equipment and without anyone in the entire courtroom knowing that pictures were being made.

S.M.P.E. Creates Honor Medal

● The Society of Motion Picture Engineers has created an award known as the Progress Medal. It is to be presented this year to an individual in recognition of any outstanding invention, research or development which in the opinion of the Progress Award Committee shall have resulted in a significant advance in the development of motion picture technology.

The Progress Award Committee has been appointed by the Board of Governors of the Society and is composed of Dr. A. N. Goldsmith, Chairman; M. C. Batsel, James Crabtree, Carl Dreher and W. B. Rayton. The Committee will meet on June 27 to select the recipient of the medal to be awarded at the Fall Convention of the Society.

The design of the medal has been submitted and approved by the Board of Governors and is the work of Alexander Murray of Rochester, New York.

WHITE LIGHT *from* "INKIES"

"IMPRACTICAL" was what they used to say of white light from inkies. Too much light was lost when the light was filtered to blend with daylight.

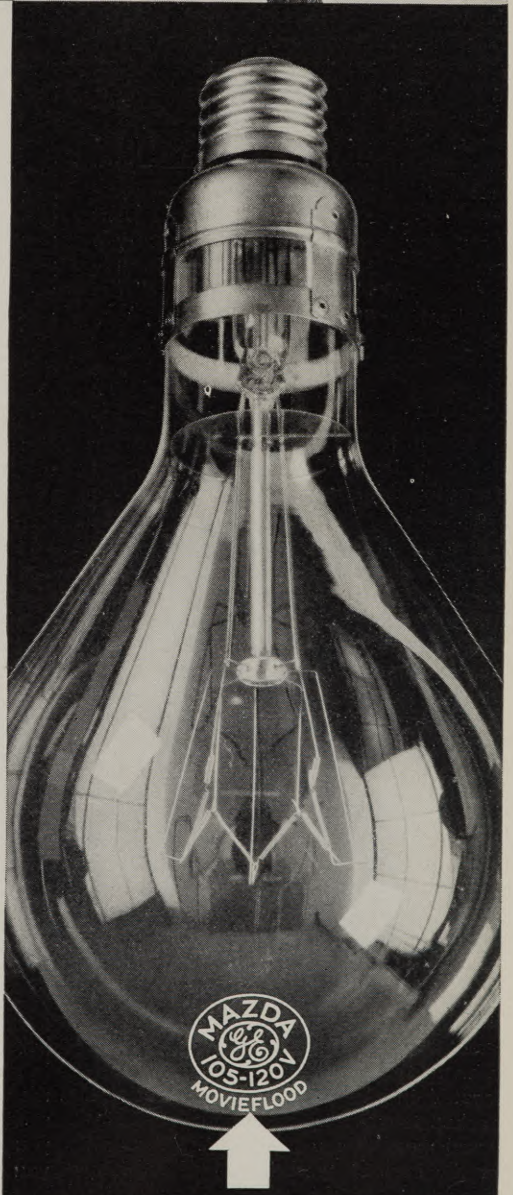
Recently white light from inkies has been made commercially practicable . . . through the use of the G-E MAZDA Movieflood lamp in conjunction with a newly developed glass filter. This provides a light having substantially equal quantities of the three primaries . . . red, green and blue.

This light works perfectly with color cameras and enables the color cameraman to swing from outdoor shots to indoor scenes and back again without bothering about filters. It can also be used very satisfactorily to blend with daylight indoors or outdoors.

Although this combination was developed chiefly for color work, it offers advantages to all cinematographers. It provides controlled daylight for the eye of the camera. It is helpful in process photography. It is useful wherever white light is desirable.

More important than this news is the point it brings out: General Electric makes lamps for every application. Are you benefitting fully from this versatility of General Electric MAZDA lamps? General Electric Company, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC
MAZDA LAMPS



ALWAYS LOOK FOR THIS MARK

CINEMATOGRAPHY IN THE TROPICS

Continued from Page 144

In some instances, a supply of Orthochromatic stock can be advantageous, especially in extreme long-shots in the tropics where modern super-panchromatic emulsions tend to reveal a blur due to photographing the reflected heat-rays.

Whatever type of film packing may be used, it is wise to keep the weight of the individual units below fifty pounds (preferably about 25 pounds each), as much of the transport in the fields will probably depend on man-power. Two-hundred-foot rolls are the most practical, as the shorter lengths avoid the necessity for exposing an undue amount of film to the atmosphere at any time.

The matter of exposure is vital. In the tropics there is usually a tremendous difference between the photographic values of areas in direct sunlight and in shade: there is often almost no appreciable actinic reflection from shadowed areas. Unless one is thoroughly accustomed to using a dependable exposure-meter, the only reliable guide to exposure is absolute reliance upon frequent tests. My own experience is to carry a small developing tank—the miniature-camera tanks, such as the "Reelo," are excellent for this—and a changing-bag, and to make a test immediately after each change of set-up.

After exposure, the film should be desiccated as thoroughly as possible, re-packed in thoroughly dry paper, and re-sealed in its can, which has also been carefully dried, and taped with fresh tape.

One of the most useful accessories is the desiccator shown in the accompanying sketch. It is made of sheet brass, with friction-seal top and bottom covers, and will hold four or five rolls of film. At the lower end is a false bottom, perforated and covered with a fine-mesh brass screen, held in place with non-corrosive solder. This supports the film-rolls, while below it is placed the calcium chloride. This desiccator naturally requires a dark-room for the insertion of the film and chemicals, which is often impossible in the field. A smaller desiccator, excellent for field use, can be made by soldering two 1,000-foot film-cans together, bottom-to-bottom, piercing holes in the bottoms, soldering in the protective screen, and placing the film in the upper section with the chemicals below. This unit can be used in a changing-bag, and in it film can be desiccated in the field after exposure and packed temporarily, later to be re-desiccated more thoroughly in the large unit at the base of operations, and carefully re-packed. If the expedition is to be out long, it is often a wise safeguard to desiccate and re-pack all exposed film at regular intervals. In packing the film, well-dried newspaper can be used, though regular black photographic wrapping paper is safer, and less likely to contain chemical impurities. I have always found it wise to dry the paper, cans, etc., in an oven until the last trace of moisture has been thoroughly baked out. The film should be rolled as tight as possible without "cinching," and wrapped tightly. After placing the film in the can, the core-opening, and every possible space should be tightly filled with dry paper; when the cover is applied under pressure, it should exclude all possible air from the container. The joint should be taped with extra care. Always save your old tape!

There is a further phase of Expeditionary Cinematography, about which too little has ever been said. This is the fact that in journeying to distant lands, a Cinematographer becomes more than an individual: a representative of the Camera Profession. Far too many Cinematographers—and I do not refer to cine-kodaking tourists, but to professionals—have behaved cavalierly in these outlying parts, and brought our entire craft into disrepute. It therefore behooves a Cinematographer to conduct himself "as a Cinematographer and a Gentleman" at all times, cooperating carefully with his own Consul and with local authorities, taking care not to infringe any regulations or customs, Governmental or religious, and to uphold the honor of his profession. Quite aside from military and police regulations concerning things and areas which may and may not be photographed, there are always some peculiar native "tabus" which should be scrupulously observed. Many races (by no means all primitive ones, either), hold that to be photographed is to yield a part of one's soul to the photographer, who may thereafter always influence one's life and acts; others resent having certain holy places, acts, or religious observances photographed. Transgression of these "tabus" will not only close many avenues of local cooperation, but can often be physically perilous. The incident of a few years ago, when a mob in a small Turkish village stoned an American Consular representative to death for attempting to film a religious procession, should always be remembered. Make it a rule, therefore, to act in all ways as you would wish any Cinematographer who might precede you in such a locality to have acted, for while you may not expect to return, yourself, you can be sure that some fellow Cinematographer will one day follow in your footsteps, no matter where you may be!

Speth Dies

● Rudolph Speth, treasurer of the Eastman Kodak Company and an important figure in the growth of that business since he joined it in 1902, died of septicemia February 22nd in Rochester. His age was 64.

Mr. Speth was born in Bavaria and educated at the University of Wurzburg. He reached the United States in 1892 and spent in Chicago most of the ten years until he joined Kodak. He was an accountant with the firm of Price, Waterhouse & Company when he was engaged by George Eastman.

AUDIENCE MUST BELIEVE

Continued from Page 143

in a dazzling high key. He poured in the light—lifted the actors right off the screen. Yet they weren't flat. He still got his depth and shadows. These scenes fairly scintillate; probably the most sparkling and brilliant scenes of the year's screening. They truly reflect the glamorous period.

And in these large vivid scenes he attained still further accentuation and local color by lighting costumes in still higher key. He brought rich costumes to the screen in all the full beauty of their exquisite detail. The audience could almost reach out and pick off a jewel or two for souvenirs.

Yet when he pictured Cellini as the artist, the superlative craftsman of fine metals, he clothed the workshop in rich, warm shadows. You could feel the calm solitude of the cloistered worker as he wrought delicate beauty in silver and in gold.

When he went into the prison and dungeon scenes, the key like the mood went lower.

The palace scenes were of much interest photographically. The sets were all pure white on the studio stage. Every item of color and tone they possessed when they reached the screen was imparted by Rosher and his palette-and-brush lighting.

Do not conclude he is a spendthrift with his lights. He's not. Actually, he uses them sparingly and with rare discrimination. Indeed, he uses much less total light than most of his fellow cinematographers during the course of a production. He's a bit partial to arc lights. He always has them available.

He believes in close working alliance with the Art Director. The cinematographer has much to offer the co-operating set designer that contributes importantly to the scene's effectiveness when photographed and, more, in many instances points the way to simpler and lower construction costs. In turn, the

Art Director can simplify many of the cinematogrpaher's problems.

A comprehensive vocabulary of photographic values, all the artistry which the cinematographer can command, all the tricks of the trade, so to speak, have come to Rosher's camera through his many years' devotion to the screen's ever-developing needs. All come into play in his pictures.

The first gold statuette of the Academy of Motion Picture Arts and Sciences came to him in 1928. It is not surprising that his depiction of "The Affairs of Cellini" should again bring outstanding acclaim to his door.

Interpretative Photography Wins Folsey Nomination

Continued from Page 142

By this, he does not mean that a situation the same as the one being photographed should necessarily have happened directly through the cinematographer, but a situation relative to the one being photographed should have been experienced, read about, or heard, so that the cinematographer would have been able previously to form some opinion on how such a situation should be handled photographically.

This acquaintance with the situation is vital because, before a cinematographer can expect to interpret the mood of the subject convincingly, he must have been able to have interpreted that mood himself at some time or other. Folsey points out that he believes this experience of situation and understanding of moods is a factor that is too generally overlooked in all phases of production. The aim in making moving pictures is to present stories and scenes, which not only give an illusion of actuality, but are so vivid in their true interpretation of life that they, instead of remaining inanimate pieces of celluloid, become products that live and breathe and throb with the actual brilliance, vitality and personality with which all phases of life are endowed.

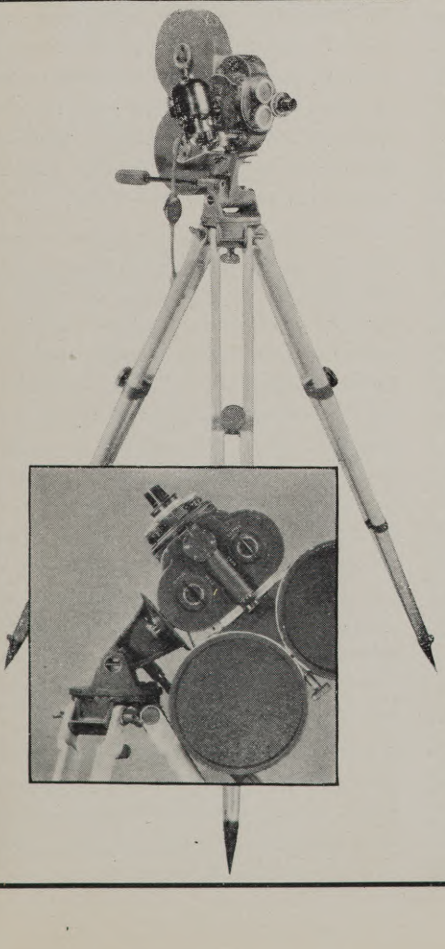
Folsey assures us he is convinced, that although the cinematographer understands fully all of the manifest possibilities which he can obtain, through the blending of lights and shadows, he must also have an equal understanding of the machine with which he is working; because the lens of the camera is an extension of the eye. By means of it, the cinematographer has been given new ways to see new angles on old familiars, and new penetration into things indefinitely small. The camera, with the aid of its master, the cinematographer, and his ability to soften or dramatize the subject through his knowledge of correct settings and backgrounds, can give the subject and story a magnificence, dignity, beauty, and brilliance that makes the present-day motion picture a thing of perfection.

RHYTHMIC FLOW

Continued from Page 139

So we see, in the light of the two complementary cinematic flows of participative-camera and cutting (which ultimately are one and the same rhythm, and only partially realize cinematic movement), how inextricably co-mingled are the words, facial expressions, gestures and movements of the actors, and the director's handling of these, together with the psychology of expression and interpretation of the motion picture camera.

And it will be understood how very closely together the cinematographer and director and writer must work, having almost the same intellectual experiences as they conceive and watch a scene played. These men feeling the intensity and stress of the scene in their



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exact proportions and durations — the scene's starting instant and ending moment, and seeing these two points as they melt into the foregoing and succeeding shots—visualizing the scene as but a small longitudinal section of the whole picture's composite rhythm. Which means that cuts and camera movements must be decided upon and integrated long before photographing. Which again means that the cinematographer will work from the roots of the picture, all the way up through the growing to the finished product.

RECORDING "ONE NIGHT OF LOVE"

Continued from Page 140

air from a special nozzle, instead; this not only gives a support which allows control of the mean depth of the cutting-tool's groove, but also serves—due to the vacuum created by the exhausting air—to clamp the recorder tightly upon the disc. A vital phase of recording practice, also, is rigid control of the atmosphere in the recorder-room, etc. The waxes are kept in a special cabinet, in which the temperature is thermostatically maintained at 80° F., and during recording operations, the recorder-room is supplied only with completely dust-free, conditioned air at the same temperature, and the blanks are transported to and from the pressing-plant in air-tight, individual containers. For quality recording, it is as essential to keep the waxes free from even the most microscopic dust as it is to keep undeveloped film from any trace of light.

The common practice in preparing a stamping matrix from a wax record is to graphite the disc, or to brush it with a fine, electrically conducting powder, so that the wax may be electroplated to provide the matrix. This, however, is unsatisfactory for such high-quality recording, since the granular texture of the graphite or powder is naturally reproduced in the plated matrix and hence in the pressed record, and produces "surface scratch." Therefore these waxes are cathode-sputtered with a thin, uniform and extremely smooth surface of gold, after which electroplating may proceed in the usual manner.

In making the final pressing, instead of using a somewhat abrasive-textured plastic, as in conventional practice, where it is necessary to use a material which will tend to shape the needle to conform to the groove, a smooth, unabrasive cellulose acetate composition is used. By these methods, the surface noise of these records, when reproduced with a 10,000-cycle band of frequencies, is about 15db less than the surface noise of the quietest commercial film.

The re-recording operation is, of course, the most critical of all, for the record must be transcribed to the film so as to take full advantage of its wide volume-range, yet without exceeding the capacity of the film, and of the theatre-reproducers. It requires the utmost finesse on the part of the re-recording staff to do this so as to just reach—but never exceed—the upper volume-limit of the release film. Perhaps more than anything else about the production, I am proud of the skill evidenced in "One Night of Love" by our re-recording personnel.

A further experiment undertaken, though with trepidation, in this film, was in lowering the volume-level of the dialog sequences of the production by the equivalent of two fader-steps, not only in order to provide greater inherent contrast with the musical numbers, but to cajole projectionists to play the picture with higher fader-settings, and thus be able to have a yet greater volume-range than normal for the latter.

The same general procedure is being followed in recording Miss Moore's current picture. In preparing for this production, incidentally, we have developed a modification to the standard Western Electric light-valve which eliminates ribbon-clashing, and has proven of considerable value. In addition to slightly modifying the standard valve to permit the utilization of a greater portion of the ribbon's loop, we insert a tiny square of cellophane between the filaments at the supporting bridges: this swings one ribbon slightly out of the plane of the other, and eliminates clashing, minimizes the effects of over-modulation, and effectively somewhat broadens the recordable volume-range and quality. We are working toward further improvements in this respect and hope to realize more volume-range and quality in Miss Moore's coming picture.

TELEPHOTO SHOTS

Continued from Page 145

ing it over—I am convinced that your best picture was 'The Big House.' "

"So, why?" quired Wennie.

"Well, after doing a little research, I find that you knew the subject from inside out."

"We Only Heard"

● And here's what the studio publicity dept. considers humor . . .

Jackson Rose, while shooting some scenes for "Mutiny on the Bounty," was backing up to get a focus on the next scene. The railing around the camera platform broke, when Jackson pushed against it, and Rose plunged down toward the shark-infested waters below. Rose managed to catch hold of part of the platform and hang there while Syd Wagner and Frank Loyd took pot shots at the fish in case Rose's fingers slipped. Finally several grips managed to tie a rope around Jackson's waist and drag him back up. . . . Some fun, eh?

"Playing With Dollies"

● Some kind of a record was rolled off at Paramount the other day when KARL STRUSS made a fifty-yard dolly shot of Mae West in her new Hays headache.

With the camera trucking along in front of her, Mae strolled from a bar at one end of the stage, through a dining room, along a hallway, up two short flights of stairs into a gaming room. (Now I know what they mean when they say an actor walked through the scene.) KARL told this department that when a cinematographer is shooting Mae, he never uses angles . . . All curves. . . .

"Good Hunting"

● GEORGE FOLSEY took John Arnold, Bud Lawton, and John Nickolaus for a very fancy sleigh ride over on the Bel Air Country Club, "smack 'em and chase 'em" field last Sunday. George bounced the little white pill over the greensward for a mere 80, and the other devotees of the turf choppers league did very good imitations of a slot machine. George said he was only practising for the forthcoming studio tournament. . . . (They tell me this guy Jones is good too.)

"Asleep On the Deep"

● GEORGE SCHNEIDERMAN, ace button pusher on the Fox Foundation for Funnier Flickers, has a unique way of getting away from it all. For the past five months George has been working almost night and day. So right after the dancey, the "SCANDALS," was tied with pink ribbons, George pushed his canoe, "SCHNEIDERMAN CRUISER," far out on the cradle of the deep and intends to sleep until sometime later. . . .

"Picked Up From the Dailies"

● Jimmy Starr, one of H'wd.'s "character tearer downers," broke the huge scoop last after-noon that ERNIE HALLER, who has been grinding Max Reinhardt's "MIDSUMMER NIGHT'S DREAM," had his hands burned when his camera caught fire . . . maybe it was one of the tripod legs we wooden know. . . . The big conflagration consisted of three yards of cellophane ⅛ inch wide used to decorate the set. . . . Al Alborn was the hero . . . he extinguished the fire with his handkerchief.

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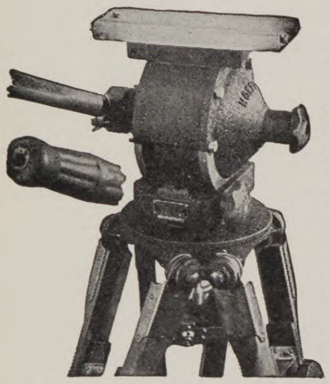

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Photography of the Month

Continued from Page 146

"GO INTO YOUR DANCE" (Warner Bros.)

Sol Polito, A.S.C.: Directing Cinematographer

"Polito's photography (and a tough
Hollywood Reporter (March 13, 1935):
job, too) helps a lot"—.

"HOLD 'EM YALE" (Paramount)

Milton Krasner, A.S.C.: Directing Cinematographer

Hollywood Reporter (March 13, 1935): "Milton Krasner's photography is first rate throughout."

S.E.R.A. RELIEF PROJECT

The S.E.R.A. Relief Project for motion picture technicians, originally sponsored by the American Society of Cinematographers, is in full operation under the supervision of Arthur Campbell, A.S.C.

With the active help and cooperation of the Producers Association of Hollywood, the A.S.C. secured donations of the necessary raw-stock from the leading raw film manufacturers and the facilities extended by the Roy Davidge Laboratories of Hollywood.

The purpose of the project is to give employment to the most needy and deserving cases of unemployed Motion Picture Technicians. They are to produce a monthly newsreel, covering the highlights of the relief projects within Los Angeles County.

An initial appropriation of $10,449 was granted by the S.E.R.A. for the payroll of the Motion Picture Project. Office and studio space was donated by the Metro-Goldwyn-Mayer Studios, in their old scenario building at Romaine and Cahuenga Blvds. The loan of camera equipment was arranged by the Paramount, R.K.D., Universal and Warner Bros. Studios. The General Service Studios, through the courtesy of their Vice-President, Keith Glennan, provided the cutting and projection facilities. The Roy Davidge Laboratories donated the development and printing and Eastman Kodak, Dupont and Agfa, through their respective agents, donated sufficient negative and positive stock.

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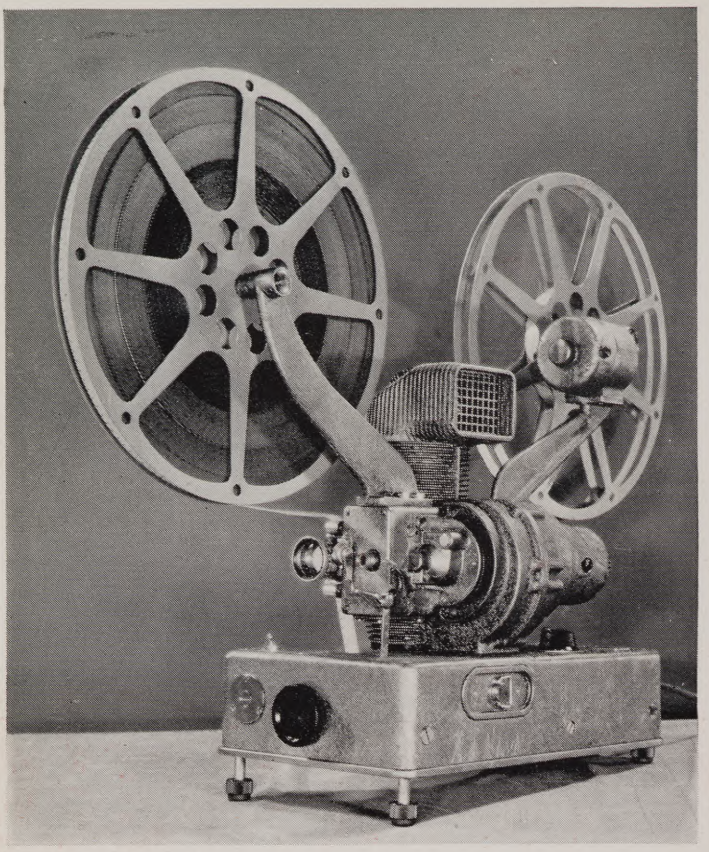

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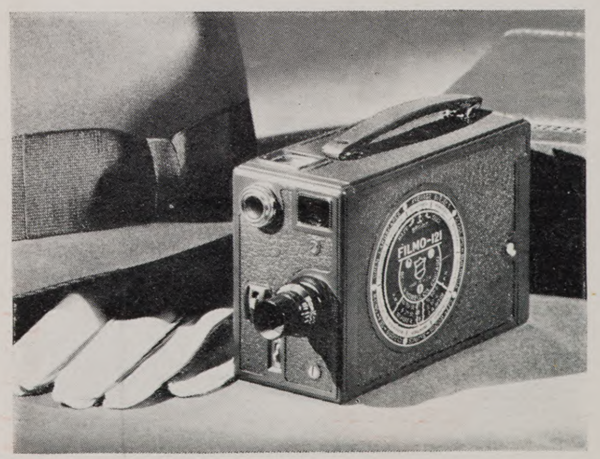

AMATEUR MOVIES

this issue

- Home Made Titler
- Dabbling in Makeup
- Home Projection
- April Showers
- . . . and other features

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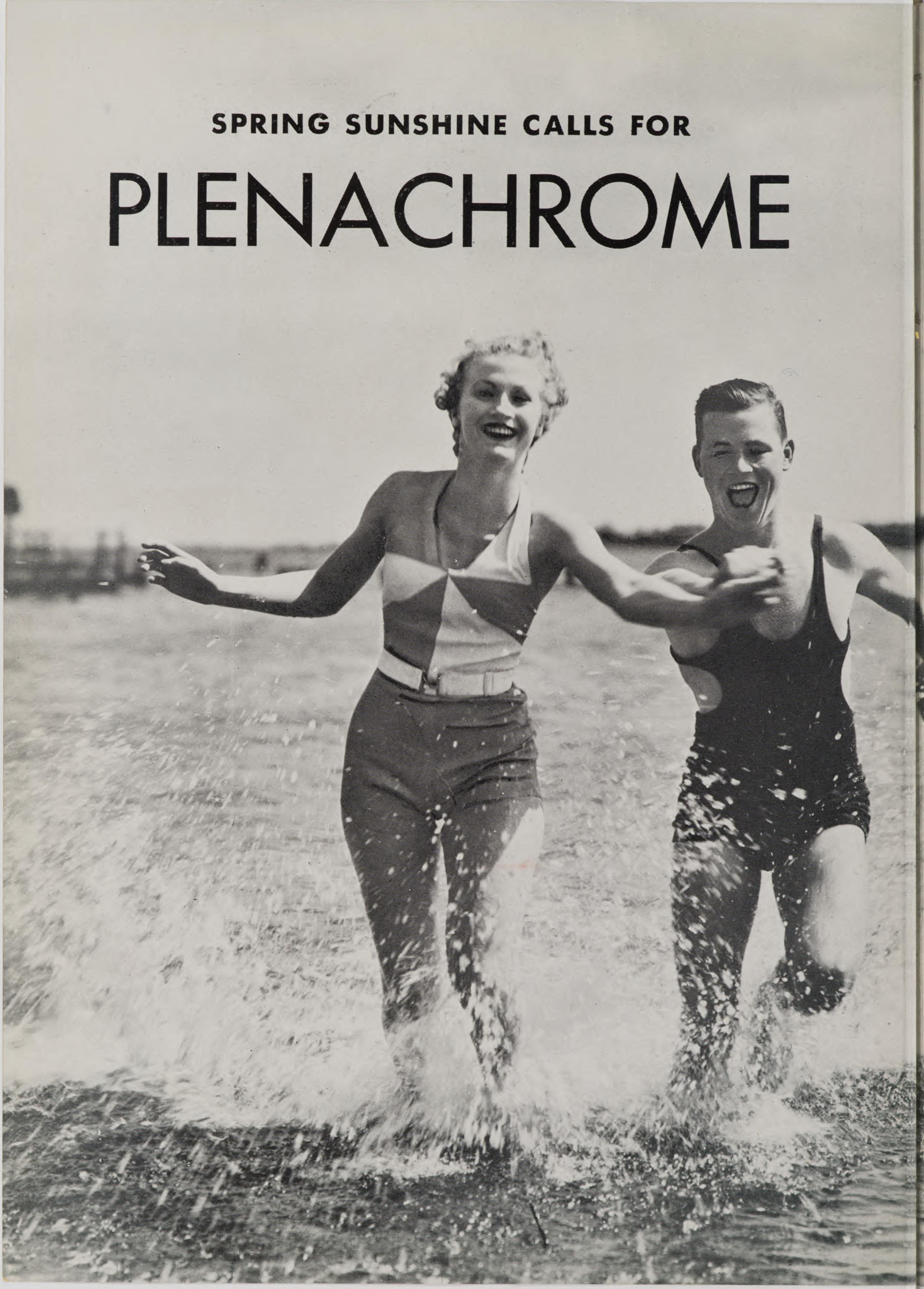
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Developing not included.

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Start preparing now for entry . . . plan your picture. You can make it on either 16mm or 8mm.

Last year the grand prize winner was an 8mm user. The year before it was also an 8mm user. The size of your equipment is no bar to your winning.

The entries must be in the offices of the American Cinematographer by midnight, November 30, 1935.

If you wish further information address

CONTEST EDITOR

American Cinematographer

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AMATEUR MOVIE SECTION

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PROFESSIONAL Criticism of the Amateur picture is a part of the service offered by the AMERICAN CINEMATOGRAPHER. Many are not aware of this. Hundreds of pictures have been reviewed this past year by members of the American Society of Cinematographers for the Amateur.

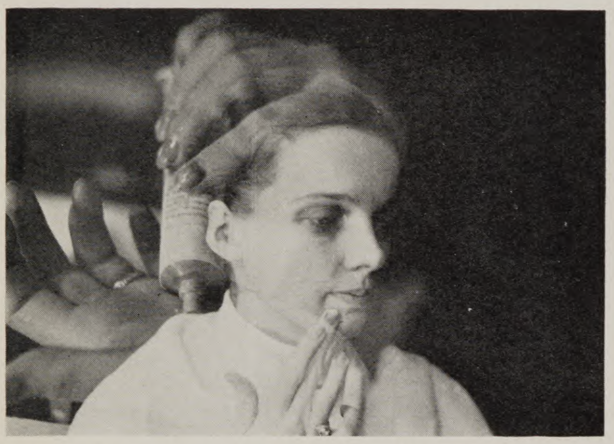
Next Month . . .

- There will be a very good continuity contributed by one of our interested amateur readers. This bit of picture story telling can be made by two people, a cat and a bird. You'll want to try it.

- Wm. J. Grace will have a further installment in his series of articles on makeup.

  Grace will also give us a description of what he calls "The Camera I Should Like to Own."

- There will be other tempting morsels to read.



Squeeze about a quarter of an inch of foundation cream into the palm of one hand, and, using this as a palette, apply little dabs of the foundation all over the skin area to be made up. Then, with clean hands, spread the cream evenly, dipping the fingers frequently into water to thin the cream and smooth it out.

Dabbling

NOW that we have provided ourselves with the requisite materials for motion picture makeup and have made convenient means for using and storing them in a case which can be put away between experiments, suppose we get down to serious business.

Few people possess skins which will photograph creamy smooth, and even some of these photographic oddities find need for at least some smoothing makeup. The pores and wrinkles of the average person seem to be enlarged and magnified by the camera, a trick which is probably due to the fact that the lens discriminates between black and white and dark and light quite impersonally.

To fill up these tiny fissures and pits, then, it is necessary to apply some material which will photograph the same in color as the skin itself would photograph, but which will smoothly overlay the tiny blemishes and give the appearance of fine texture. That material is grease paint to the stage or screen artist.

However, this new material which Max Factor puts out is much different from the old sticks of sticky, thick, gooey stuff which used to be standard. The foundation cream (a term more appropriate than "paint") is smooth as toothpaste and about the same consistency. It is applied in dabs all over the desired skin area, and spread evenly and thinly with water. It seems peculiar that a "grease" which is usually an immiscible substance can be thinned with water, but it is the actual truth here.

For the average use on the face, about a quarter of an inch of the foundation cream is squeezed out into the palm of one hand. Being right-handed, we used the left palm, applying the cream in small dabs with a finger of the right hand all over the face. Then, the hands must be wiped clean of paint and the spreading is begun.

Frequently dipping the fingers in a bowl of water, each little dab of cream is then worked out and evened over the entire surface of the skin, blending the cream clear up into the hair, down deep on the throat, and even the ears if they are to show. If the spreading has been properly done, the cream will feel as smooth as silk and have no apparent thickness. Too much water will perhaps make the foundation too thin, but enough must be used to make the cream "flow" smoothly and evenly into an almost invisible coating.

The use of wetted fingertips seems to be very important with this foundation. We tried spreading it dry, but it left the skin feeling "pulled" and uneven, and the appearance was rather blotched. A bit of water, tho, made all the difference in the world, so don't forget to have a bowl of water handy while spreading the foundation.

Now as to the right shade to use. These pancro colors, you know, are graded shades of a flesh color, ranging from very light to a deep sun-tan. I can't tell you the exact shade to use for any one person, any more than I can tell you "how long is a piece of string." We found, tho, that for straight makeup the shade which most nearly looked the same as the skin itself was pretty close to right. My wife has a rather fair skin and used No. 22, while the other fair lady in the pictures was darker-skinned and used No. 23 or No. 24. In another article will be shown the effects of using darker shades, but they will come under the head of character work and will be discussed there.

Now comes what feminine experimenters will enjoy a lot—eye shadow. What woman hasn't yearned, albeit silently, for the alluring beauty of well set-off eyes such as her favorite screen star possesses? Of the three shad-

Using the No. 6 grey shadow, accentuate and frame the eyes by setting them in a subtly contrasting area. Since light normally falls from above, eye shadow is quite necessary in motion picture work, because the natural shadows may disappear under studio lights.

in Makeup Materials

—Part Two

by

Wm. J. Grace

ows in our makeup kit, we found the No. 6 grey was the best for eye shadows. The Nos. 21 and 22 shadows probably are best for character work in making sunken cheeks and the like. May this caution be given in eye shadow application, however: don't put it on too heavy or the result will probably be burlesque. Put on a little more than you would like if you were to appear on the street, tho, for the camera requires slight exaggeration in shade differential.

Eye shadow will in most cases add considerably to the depth of eye beauty, for it frames the eyes becomingly. It is applied and worked out in such a way as to blend into the rest of the color, with the depeest color at the nose corner of the eyes.

Lips provide still more thrill to the ladies, but there is a slight difference in principle between street and movie lip rouging. Perhaps you've noticed that most movies are made with the camera slightly above the actors' faces. This means that the upper lip will appear thinner than is natural, and I've noticed that the upper lips of actresses in the latest photoplays seem to be thicker than normal to offset this camera angle.

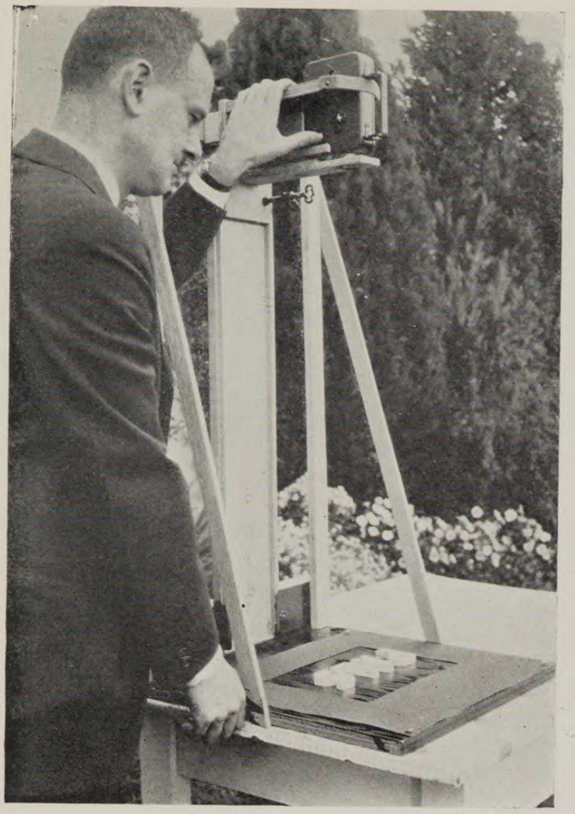
We found that our lip rouges could best be applied without disturbing the rest of the makeup by using the paper liner sticks. I understand professionals use liquid rouge and apply it with a camel's hair brush, but our lip rouge is in cake form so we used liners. Cupid's bows aren't the rage any more, so we steered clear of that type of lip.

Application of black masque to the lashes is something the ladies know more about than this writer, so we leave that to you. It is quite necessary for feminine screen beauty, of course, to use this masque. Also, the brows may be accentuated slightly by using the eyebrow pencil.

Now for the finishing. Gently pat powder of the same pancro number as the foundation cream you used, and brush the whole face with a soft face brush. This will even up the whole makeup and blend every color softly and smoothly, leaving no trace of a shine.

That's all for this month, but practice straight makeup until you get the "feel" of it. We'll go a little deeper next month.

Powdering over the whole makeup is done the last thing. The sole purpose of the powder, which is the same shade as the foundation cream, is to blend smoothly every shade and tone and to prevent shiny reflections from brilliant lighting.



How to

TITLES should do two things. They should briefly describe or explain the sequences, tying them together if necessary. And, second, they should add zest and pep to the picture story. This can be done by proper "key-noting" or "stage setting"—using appropriate backgrounds for the lettering and using letter types that may in themselves help to build atmosphere.

For example, appropriate material for a "lead" title of the "Century of Progress" might be selected from the following: A railroad folder of the line you traveled on, the cover of the official program, an enlargement of one of your still pictures of the entrance to the grounds or of some dominating building or scene that typifies the Fair to you and which will strike the "key-note" for your series of shots. Subtitles may be somewhat simpler without backgrounds if you prefer.

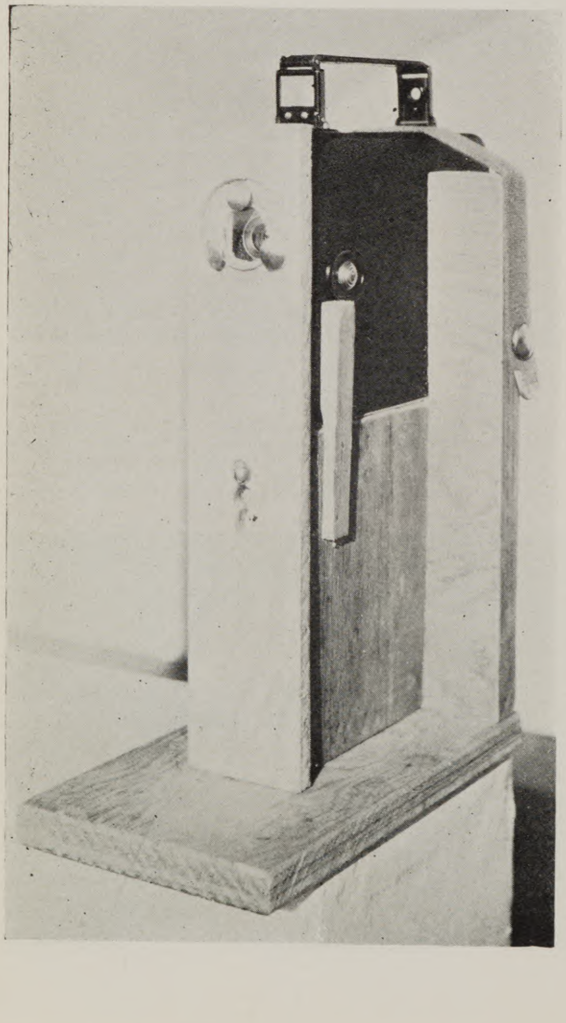
Now, here are some examples of how various styles of lettering may be used as stage settings. For a vacation trip, your title letters may be formed from twigs or pine cones, or sea shells, or other objects typical of the trip. A picture post card or a souvenir trinket will perhaps give just the right note. A four-leaf clover, a child's toy, a slate with inscription in chalk, a snapshot, a calling card, a newspaper headline, a magazine cover or "ad" would lend variety and "variety is the spice of movie titles."

"But," you may ask, "how can I put these various things onto a movie film so it can be spliced into its proper place ahead of the scene? Most of them would be so small that they wouldn't show up properly with my regular equipment."

True enough, if you have no titling device. But the "universal titler" permits making titles of various sizes, under ordinary light conditions, and with "copy" arranged either horizontally or vertically, as the occasion demands.

This "universal titler" makes titling easy for the person who is not an expert at lettering or art work. It gets away from the monotony of typewritten titles. With its help white letters on dark backgrounds become a simple matter, even for reversible film. In short, it seems to answer every long-felt need, even to the matter of low cost.

The "universal titler" consists of four main parts—base, title - holder, camera - mount and lens - mount. By merely adapting the camera-mount and working it at proper settings, this titler is suitable for use with any 8mm or 16mm camera. The list of materials in Table I will cover various types of machines, though for the sake of clearness, we have chosen to illustrate only one, a fixed-focus Cine-Kodak Eight (Model 20).



Top: Universal Titler in vertical position using 2-inch movable letters and 1.00 diopter lens, 31 inches away. Cross lines on track show what lens is to be used at each setting.

Bottom: Camera-mount and lens-mount complete.

Build a Universal Movie Titler

by
Lindsley W. Ross

Rigidity is a prime factor in building a titler for vibration while filming will spoil even the best of title subjects.

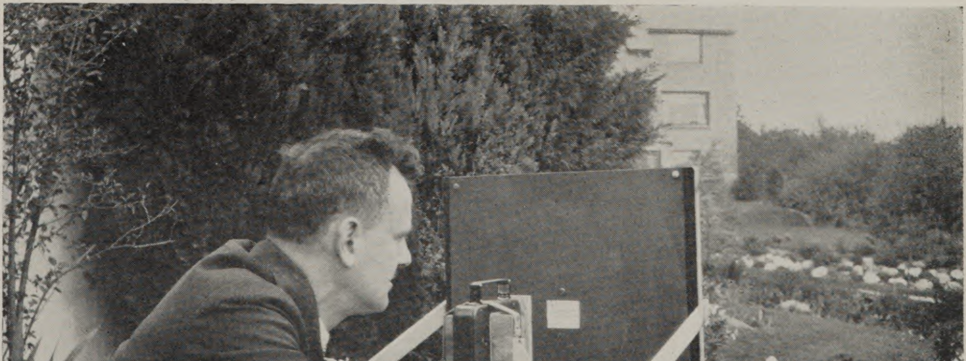
The base acts as a track for the camera-mount to slide on. It also supports the title-holder. It consists of a 3-foot board (6 inches wide, 1 inch thick) screwed onto an 18-inch two-by-two placed crosswise at each end. Two one-by-two strips are also screwed onto these two-by-twos, flush with their ends, to act as braces. The 6-inch board is provided with two ½'' by ½'' strips of molding which are later nailed on top, along the edges, so as to form a "track" within which the camera-mount will slide without any side play.

The title-holder is simply a large, flat board with its bottom placed at right angles to the base. It should be made of ¾-inch plywood, 18 inches wide and 20 inches high. Screw it against one end of the base. It is held rigidly at right angles by means of two wooden strips (½'' by 1½'') attached respectively to each side, half way up, having their other ends screwed to the ends of the two-by-two crosspiece at the far end of the base.

The camera-mount must also be rigid at whatever setting it is to be used. It is built on a sliding block, 4½ inches wide, 8 inches long and ¾ inches thick, preferably of plywood to prevent warping. As it slides farther away from the title-board, a larger area is included in the field of the camera, very much like the operation of an enlarging camera.

Now build up a solid "cradle" for your movie camera on this sliding block, adjusting it so the camera lens will be opposite the middle of the title-holder, about 9 inches above the base. For the cine-eight, screw a 5¼-inch length of two-by-four vertically on the sliding block near the rear end, on which to rest the camera. Screw an upright U-shaped piece of plywood on the block crossways directly behind the upright two-by-four to act as a "cradle" for holding the rear of the camera in alignment. It should be ¾''x4''x9'' with an opening 1⅝'' wide and 3¾'' deep. A strap with a snap button over the top of the machine will hold the camera tightly in place. Tack the two strips of molding lightly into place, to make a straight, snugly fitting track for the camera-mount.

To line up the camera so it will always point directly ahead, move camera-mount to one end of the base, lay a yard-stick or other straight-edge along side of the camera and take a "sight" on the title-holder. Place a dot on the title-holder where "sight" is located for that particular distance. Check by moving the camera-mount to the other end of the base. Sight again. If both "sights" hit the same spot, fasten the front end of the camera in place by means of short strips of wood. Check likewise for "up and down" accuracy. Keep all keys, release buttons, etc., of the camera in the clear. Shim up one end or other of the camera with cardboard if necessary and glue or tack



Universal Titler complete in horizontal position making title from newspaper headline, using 5.00 diopter auxiliary lens, 7½ inches away.

LIST OF MATERIALS

1 board	1″x 6″x 36″
2 pieces	2″x 2″x 18″
2 pieces	1″x 2″x 36″
2 pieces	½″x ½″x 36″
1 piece plywood	¾″x 18″x 20″
2 pieces	½″x1½″x 40″
1 piece plywood	¾″x4½″x 8″
1 piece	2″x 4″x5¼″
1 piece plywood	¾″x 4″x 9″
1 piece plywood	⅜″x 2″x 10″

1 strap (12 inches) and button snap
2 1½″ metal clamps
Flat black paint, if desired.
Auxiliary lenses as desired.
Screws, brads and thumb tacks.

it into place. It might be necessary to readjust the strips of molding.

The last item is the lens-mount. Any device is all right if it will hold any one of a series of auxiliary lenses directly in front of the camera lens, very much like a portrait attachment. The problem is somewhat simplified if all the extra lenses are similar in size. A wooden mount can be made out of a two-inch strip of ⅜-inch plywood about 10 inches long, placed vertically in front of the camera. Before screwing it into position, mark a point opposite the center of the camera lens. Start to bore a 1½-inch hole, carrying it only ⅛ inch deep. Finish with a ¾-inch bit. Thumb tacks or adhesive tape will hold any of the auxiliary lenses in place.

Several lenses will be required, one for each size of field to be covered (see Table II). Three is enough to begin with, viz. 1, 2½ and 5 diopters, respectively. Any type of lens with these "powers" will do, and there may be some in your own camera equipment. An auxiliary lens lets you work with wide open stop, thus reducing the necessity for intense light. Two photoflood lamps (with reflectors) 18 inches from the title will ordinarily permit work with f5.6 opening at night. This is the equivalent of "cloudy" daylight.

Accompanying photographs show the universal titler in use in both horizontal and vertical positions. In the latter case two small clamps are used to hold the camera-mount in place. The title-holder is then horizontal, permitting the use of loose letters like those shown. Alphabet soup letters (dry, of course) are irregular enough to be somewhat artistic and are light in color. Try them with a 2½ diopter lens.

Don't try trick backward titles with the cine-eight, as the finished film is non-symmetrical and the titles would be reversed (right to left), even if taken upside down. For "flutter-in" effects you can place a letter or two, run the camera a second, stop it, slip another letter or two into position. run the camera again, and so on.

Cut a mask for each area to be filmed, making them the full size of the title-holder, to facilitate proper centering and proportioning. When using scrolls, actual stage sets, toys or anything having much thickness, slide the camera-mount back from the title-holder by an amount equal to half the thickness of the object. If very thick, stop the camera down and use more light.

The entire cost for lumber and clamps should not exceed $1.00. Auxiliary lenses are extra. of course. But irrespective of cost, this universal titler will out-perform any fixed-focus titler ever built.

There is a great deal of satisfaction in being able to properly title a picture. There are times when a certain picture calls for a certain dressing of titles. This cannot be done with a type of titler that is rigid. It was for this reason that I designed this titler for myself. While it is not a piece of craftsmanship that will win a lot of gold medals for me, still it performs for all of the things I wish to do and that to me is most important.

I want to pass it on to others as I feel there are some who also would get a great deal of satisfaction out of creating titles that would possibly more fit the theme of their pictures. I have attempted to keep the construction simple because I myself could only do it in a simple way as I am not too mechanically inclined.

For instance, if you have the various auxiliary lenses listed you can make what is commonly called a zoom title in the professional film. You start it out small at first in the center of a big field. You move the camera up to the next position for the auxiliary lens and shoot a few frames, and so on you keep moving the camera forward, adding a few frames at a time. The result is that the letters will get bigger and bigger as you proceed and seem to want to pop right off of the screen and out into the audience.

This is especially effective when you have such titles as the word "help" when someone is calling for assistance. It gives the psychological effect of the voice getting louder and louder and also makes it more dramatic.

Titles as you know will frequently save otherwise mediocre pictures. Some will tell you to be sparing with your titles, but there are times when many titles will save the production.

It is claimed that many of the professional pictures in the days of silent movies were saved with good titles. Why shouldn't that be true of the amateur's work? If they make the film more interesting then let us have more titles . . . and let them be more interesting as to makeup.

TABLE II

CINE-KODAK EIGHT (MODEL 20)

Diopter Power of Auxiliary Lens	Distance of Title from Auxiliary Lens (Focal Length)	Size of Area of Title Covered
1.00	31″	8″ x10¾″
1.25	25¾″	6¾″x 9″
1.50	22¼″	5¾″x 7¾″
1.75	19½″	5″ x 6¾″
2.00	17¼″	4½″x 6″
2.25	15½″	4″ x 5⅜″
2.50	14¼″	3¾″x 5″
2.75	13″	3⅜″x 4½″
3.00	12″	3⅛″x4-3/16″
3.25	11¼″	2⅞″x 3⅞″
3.50	10½″	2¾″x 3⅝″
3.75	9¾″	2½″x 3⅜″
4.00	9¼″	2⅜″x 3¼″
4.25	8¾″	2¼″x 3″
4.50	8¼″	2⅛″x 2⅞″
4.75	7⅞″	2″ x 2¾″
5.00	7½″	1-15/16″x2⅝″

Place auxiliary lens against front of camera lens mount.

Use Your Library

says

Clyde De Vinna, A.S.C.

EVERY now and then an amateur movie-maker asks me what books he ought to read to improve his knowledge of Cinematography. There aren't many available—and only a few of them are recent enough to be up-to-date in every respect; but believe me, they can save you a lot of time, effort and film if you'll only take the trouble to use them.

Undoubtedly the best and most recent books are the two "Cinematographic Annuals," which have a great deal to offer the amateur in articles written especially for him, as well as in articles dealing primarily with professional subjects, but which contain many things useful to the non-professional, as well.

Then there are two excellent books by Herbert C. McKay, F.R.P.S., "Amateur Movies" (1928) and "Motion Picture Photography for the Amateur" (1924). These deal specifically with the earlier amateur problems, and though they appeared years too soon to tell you much about the latest developments, such as Kodacolor, 8mm, SuperSensitive film and Photofloods, they have a great fund of valuable information.

Still earlier, though still useful, is Austin Lescarboura's little "Cinema Handbook" (1921), which is written from the viewpoint of the 35mm amateur (16mm hadn't been born in those days), and Carl L. Gregory's "Condensed Course in Motion Picture Photography" (1920), which was written as an instruction-book for would-be professionals of a decade-and-a-half ago. The earliest book I know of is "Cyclopedia of Motion Picture Work" (in two volumes), written by David S. Hulfish in 1911, and later revised as a single fat volume called "Motography."

Most of these books, if not all of them, are available in the public libraries of most of the larger cities. In spite of the fact that all but a few of them appeared years before the amateur movie-maker of today came into being, they are still surprisingly helpful if you take the trouble of adapting what they say to fit modern conditions. The basic principles governing good camerawork don't change, even though technical progress may make some of the minor details seem outmoded. When Lescarboura, writing about the importance of using a tripod and rehearsing action, and especially panoraming or tilting shots, while watching through the finder, says, "Perhaps these precautions are too fussy—**perhaps;** but film costs money; subjects cost money in many cases; and failures might as well be avoided whenever possible," he was voicing something that the amateurs of today, and ten years from today, would do mighty well to remember. So, too, when he goes on, "—have the head of the tripod perfectly level, so that the tilt or panoram will be straight in its entirety."

I could quote a dozen similar things from each of these books—but you'll profit more if you dig them out yourself. However, in the earlier books—all of them, in fact, except the "Annuals" and McKay's later work—you will have to modify the parts dealing with exposure and interior lighting. It's a curious thing, but in the old days, with slower film and lenses than we have on even the cheaper cameras now, cameramen used much smaller exposures. For instance, in Hulfish's book there is an exposure-table in which we find a recommendation to use, in circumstances where a modern amateur, with SuperSensitive film, would probably give **f**:22—an opening of **f**:45. (I hope the printer doesn't make that four point five, for I really mean **f**: forty-five!) The reason for this tremendous difference is the fact that now-a-days we develop our film much differently. Twenty years ago, the movies hadn't outgrown the still-camera technique of the late 90's: short exposures, stopped 'way down for super-critical definition, and a tremendously strong development which gave you a negative that was almost solid black. This in turn resulted in an absolutely horrible degree of contrast (remember those early soot-and-whitewash movies?) and huge grain-size. In comparison, we merely wave our film over a weak developer—but our results are infinitely more pleasing. More natural, and they will stand projection on much larger screens. The matter of interior lighting, of course, was based on arc and mercury-vapor lights, which are now obsolete in the studios, and totally unknown in amateur-movie work. For practical purposes, incandescent lighting (which includes photofloods) wasn't practical for movie work until Panchromatic film came along, while home-movie interiors weren't practical until SuperSensitive arrived.

Aside from these two points, however, much of what you'll find in these books about the basic foundations of

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A Continuity for Rainy-Day Movies

by
William Stull, A.S.C.

NOT so many years ago, people used to jack the family car up in the garage as soon as the first snowflake appeared, and forget about motoring until it was time for the springtime sulphur-and-molasses. Now they drive all the year 'round, and are especially thankful for the gas-buggy in the slushy, showery spring months. But I still know quite a few folks who tuck the family film-burner away on the shelf from Thanksgiving to Decoration Day. I'll admit that a few years ago this was a pretty smart thing to do, as the film and lenses then available weren't fast enough to guarantee satisfactory pictures in any but the most poetic spring weather. But now that we have lenses and film that will let us make pictures in any weather, why not take advantage of the season's cine subjects? Here, for instance, is a simple continuity which will at least suggest some of the things you can find to shoot at this time of the year.

"APRIL SHOWERS"

Scene 1. Long-shot of a house, blanketed in snow. FADE or LAP-DISSOLVE to

Scene 2. Same, but on a sunshiny day when the snow is old, dirty, and beginning to melt.

Scene 3. Medium-shot, from outside, of Junior, sitting at a window, looking intently out.

Scene 4. Closeup of Junior's head: he looks upward, at something just outside the pane. Then his eyes travel quickly down, as if following something, then up—then down.

Scene 5. Closeup of an icicle, melting. At regular intervals a drop forms at its tip, grows, and drops off. (Get a cross-light on this, preferably against a dark background.)

Scene 6. Medium-shot, inside the room. Junior is at the window, then turns and comes toward the camera.

Scene 7. Medium long-shot, looking toward a fireplace. A big chair is drawn in front of the fire.

Scene 8. Close shot of a pair of slippered feet on a footstool close to the fire.

Scene 9. Medium-shot, reverse angle. Father is seated in the chair, his face covered by a newspaper, which rises and falls regularly.

Scene 10. Medium-shot, from moderately low angle, across the chair; Junior appears on the other side of the chair, and speaks. The paper suddenly jerks down, revealing Father, just awakening.

TITLE: "Dad—let's go for a walk!"

Scene 11. Same as Scene 10; a short flash as Junior finishes speaking.

Scene 12. Closeup of Father, shaking his head.

Scene 13. Big-head closeup of Junior, speaking eagerly.

TITLE: "Aw—puleeze!"

Scene 14. FADE IN: Close shot of a boy's hands hurriedly putting rubbers on his feet. Pan right to show Father's feet slipping into galoshes.

Scene 15. Close shot as the two pairs of feet come down the steps and exit.

Scene 16. Long-shot: a pretty composition of melting snow, trees, and filtered sky. If possible, make with the camera pointed up toward the crest of a knoll. Father and Junior cross the picture along the horizon line, which is close enough so that the figures are of good size.

Scene 17. Close-up of the tiny shoots of early grass, or a spring flower, just starting up from the muddy ground; if possible, by a patch of melting snow.

Scene 18. Closeup of a robin.

Scene 19. Closeup of budding leaves on a tree.

Scene 20. Long-shot, similar to Scene 16.

Scene 21. Close shot of a small patch of melting snow, with a little trickle of water running from it.

Scene 22. Long-shot of a brook, raised by the melted snow, gurgling along in the same direction as the flow in Scene 21.

Scene 23. Long-shot of a large river, filled with broken ice. If possible, a sequence of short shots, from varied angles, showing an ice-jam, would be highly effective here.

Scene 24. Long-shot of Father and Junior, walking through another pictorial scene.

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Perfecting Home Projection

by
Wm. J. Grace

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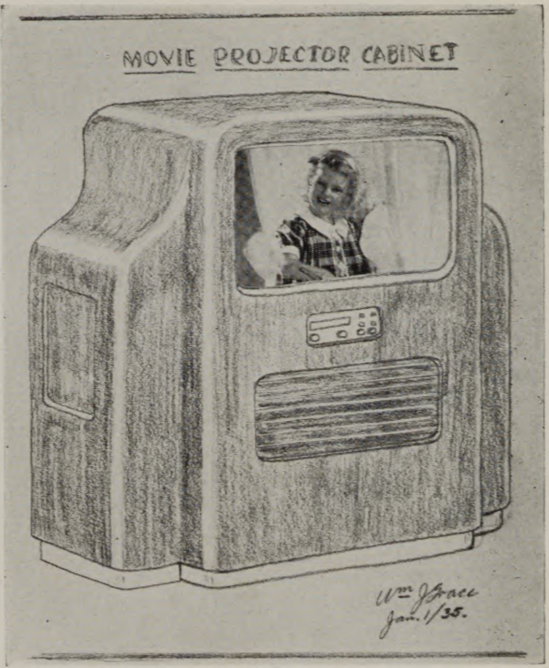

I SHOULD like to advance the idea now that home movies have long enough been treated as a stepchild in the field of home entertainment.

Ten or twelve years ago, the radio was something to be fiddled with in the back bedroom, to be regarded as a playtoy entirely unworthy of the dignity and respect of a designated place in the living room. Rightly so, of course, for what tidy housewife would tolerate breadboard wiring, horn speakers, and messy batteries in her "company" room? Along came smart radio manufacturers with the idea that the radio might just as well be properly cabineted for acceptance in company, and radio outgrew its relegation to the place of all gadgets, the workshop.

Don't you think it is about time for home movies to grow up into a permanent position in the household, and take its place beside the radio and the phonograph and the piano?

This isn't the first time the idea of housing home projection equipment in respectable furniture has been advanced, as witness the several attempts by various firms to interest the cinephotographer in projection cabinets. The attempts, to be sure, have all died deaths from natural causes—chief among the causes being an almost utter lack of the designers to understand the reasons for such cabinets.

First, a cabinet offers, or should offer, convenience. It should permanently house all equipment in such a manner as to invite home movie shows. Portable screens, projectors, and associated equipment are all very well from the traveller's standpoint, but nowadays cinephotographers don't indulge in the pastime of traipsing over to the homes of friends to give shows—they give their shows in their own homes. Therefore, why go to such extremes in portability in projection apparatus when it isn't necessary?

Second, the cabinet, to warrant a permanent niche in the scheme of home furnishings, must be attractive, whether in use or not. As to the actual designs, there will be as many opinions as there are personalities involved. Some want every piece of furniture to match in period. Some don't care whether it matches other living room furnishings or not, so long as it is presentable. Personally, I have always believed it incongruous in the extreme to house a modern bit of apparatus, be it radio, home movies, or a phonograph, in period furniture. Such apparatus did not exist in those periods, so why try to hide the modern individuality in out-of-date dress?

Third, any cabinet designed for permanent location in any one room should be as useful as possible, regardless of the equipment it houses. I don't mean that a radio would need built-in book shelves or reading lamps to make it more useful, for a radio is useful several hours every day. The idea, however, of combining with home movie projection apparatus other equipment of related nature, such as the radio, would be considered quite acceptable.

The other night I became involved in a discussion of how I would design a cabinet for my home projection equipment, and after some comparison of thoughts as to convenience, size of picture, general dimensions, and so on, I sketched the design accompanying this article. It appealed to me in its rough form so much that I began to wonder how many readers of AMERICAN CINEMATOGRAPHER would agree with me in its principles, if not in the complete design.

Home movies and radio are both modern developments, so the decision to fit the cabinet to the contents was the basic idea in the general design. And, since it will be only a short step from our present silent equipment to practically universal sound equipment, it seemed only natural to combine radio and home movies in the same cabinet. A single control panel for radio and movies was logical, and for the sake of refinement and convenience, this panel should be made removable, with a connecting cord connecting it to the set wound on a spring-return drum like a cigar lighter. Then, remote control for both radio and movies would add the finishing touch to complete convenience and showmanship.

The design shown is modern in its simplicity of lines, yet pleasingly soft in contour because of the rounded corners. The finish of the cabinet should be dull black, and the chromium trim around the bottom and chromium bars across the speaker grille break up the flatness by adding a flash of contrast. The matte chromium finish of the control panel also serves to break up the flatness of surface.

All projection equipment, cans of film, and radio are housed in the cabinet. When not in use, a flat strip curtain somewhat like a roll top desk covers the ground glass

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WHEELS OF INDUSTRY

Tripod Base

● Surgical-Mechanical-Research Company of Los Angeles announce a Tripod base for use on slippery surfaces or irregular surfaces like stairways or sloping platforms. It is claimed that with this device it is possible to adjust each leg separately or to slide the three legs as one unit into any position without altering their relative position.

High-Low Switch Lights

● A recent announcement of the Motion Picture Screen and Accessories Company of New York City tells of a light they are marketing which has three unusual features. It is usable both as a hand light and with a stand and in addition this light has a special switch which enables the user to dim the lights during the focusing period. This gives long life to photo flood lamps.

This is true of the horizontal lights of their bank of three lights, two mounted horizontally and one vertically.

Leica Exhibit

● E. Leitz, Inc., announces a display of salon Leica prints. The actual photographs of outstanding Leica cameraists such as Dr. Paul Wolff and other European experts are a feature of the show. Supplementing the European pictures will be a number of examples of work by recognized workers in the United States such as Rudolf Hoffman, Harold Harvey, Clarence Slifer, A.S.C.; John Moss, Thomas McAvoy, Henry Lester, Ivan Dimitri, and others. There will be three hundred photographs in the collection, the first time such an impressive gathering has been made available at one time.

At the exhibit will also be shown the latest accessories for the Leica camera. Following are cities and dates of exhibit:

New York—Tuesday, April 23rd, to Friday, April 26th.
Philadelphia — Tuesday, April 30th, to Thursday, May 2nd.
Washington, D.C.—Monday, May 6th, to Tuesday, May 7th.
Pittsburgh—Friday, May 10th, to Saturday, May 11th.
Detroit — Wednesday, May 15th, to Thursday, May 16th.
Chicago—Tuesday, May 21st, to Saturday, May 25th.
Boston—Tuesday, June 4th, to Thursday, June 6th.

Rolleiflex Salon

● On May 15 there will be shown an exhibition of photographic prints made by Rolleiflex photographers at the new, enlarged display and show rooms of Burleigh Brooks, 127 W. 42 St., New York.

Colonel Edward Steichen, internationally recognized as one of the world's leading photographers will constitute a one-man jury to judge the prints submitted to the 1935 Rolleiflex Salon.

A number of awards will be made to contestants whose work is adjudged outstanding by Colonel Steichen. These awards will be composed of cameras and other photographic materials and successful participants may select any type or make of camera or photographic accessory which they desire.

The first prize will be a first-class eighteen-day Caribbean cruise, fully paid on the ship Pastores. There will be other awards amounting to approximately $500 in value.

Contestants will be limited to 4 prints each. Sizes of mounts must not exceed 16x20 inches. Prints need not necessarily be enlarged.

The Exhibition is open to everybody.

Enlarger

● The Derby Enlarger is now available with several added features, according to Burleigh Brooks. Its enlarging power is said to be limited only by the quality of the negative, up to a maximum of more than 40 diameters.

This enlarger comes complete with double condensers and a glass negative holder, as well as a sliding combination mask, which gives four different popular sizes in one mask and eliminates the use of glass.

Protesting Legislation

● There is a piece of legislation pending in Pennsylvania according to Klein & Goodman that will mean much harm to the amateur photographer.

It would seem that the bill proposed would prohibit any amateur from selling pictures or prints in the state unless he was established in business in that state.

Klein and Goodman are circulating petitions and protestations against this bill for presentation to the legislature.

Flood Reflector

● Fotoshop Inc. of New York City announce a Mogul base flood reflector for the super size photo flood lamps. The reflector has a doubly adaptable base for either table or tripod use.

Mortensen Book

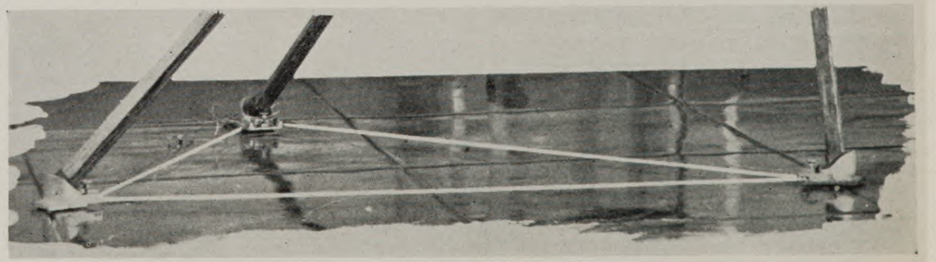
● Camera Craft Publishing Company announce a new work by William Mortensen, Projection Control. Mortensen's fame as a photographer is recommendation enough for this work.

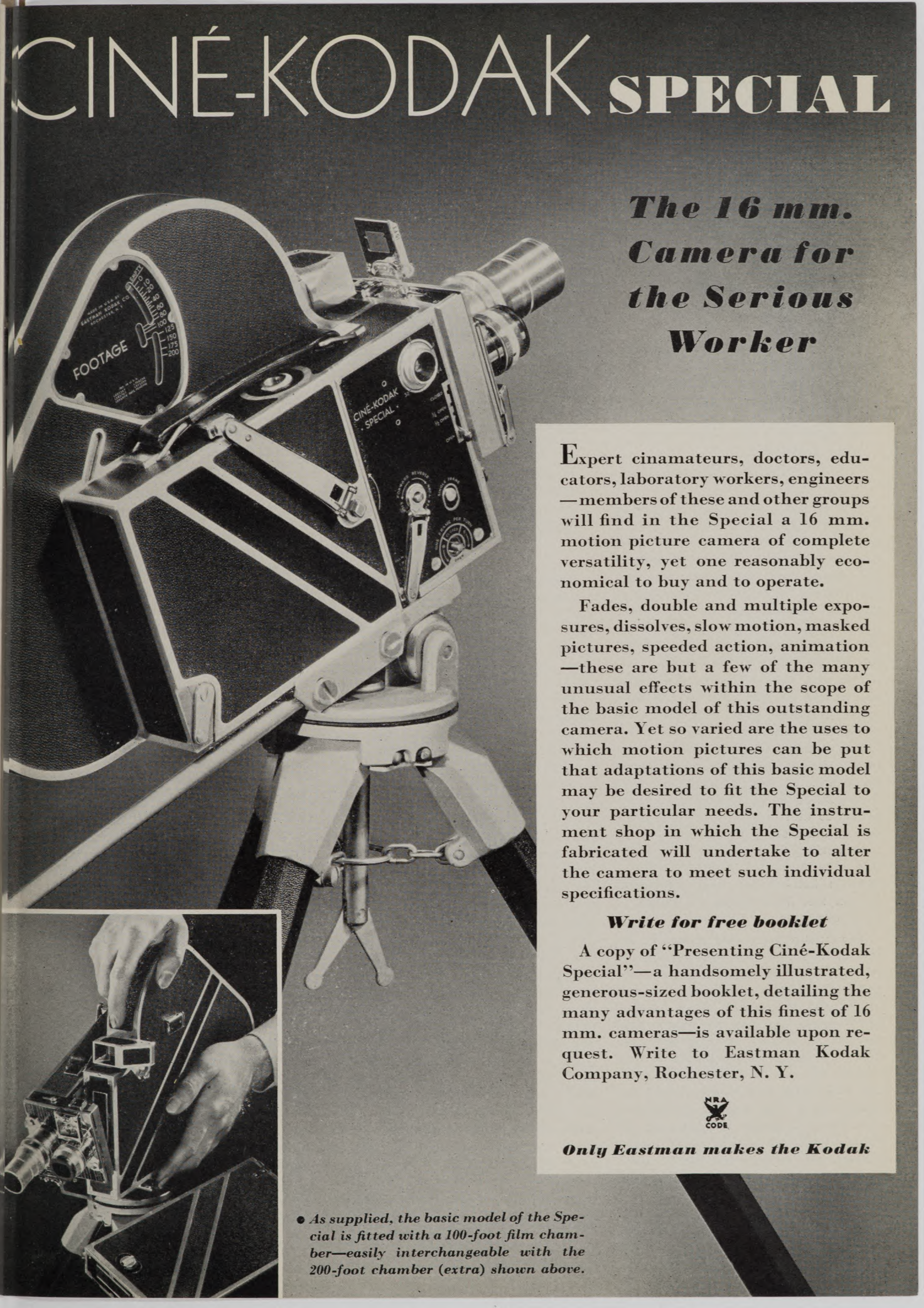
In addition to the valuable information on this subject the book contains many beautiful illustrations from Mortensen's camera.

Photo Optical Bench

● According to R. Fuess Inc. of New York, it is possible to get magnifications up to 200 times without the use of a microscope with miniature cameras with the use of their Universal Photo-Optical Bench.

They also mention the possibilities of this device in table - top photography with any type of camera as it is a complete photographic studio in itself.





CINÉ-KODAK SPECIAL

The 16 mm. Camera for the Serious Worker

Expert cinamateurs, doctors, educators, laboratory workers, engineers —members of these and other groups will find in the Special a 16 mm. motion picture camera of complete versatility, yet one reasonably economical to buy and to operate.

Fades, double and multiple exposures, dissolves, slow motion, masked pictures, speeded action, animation —these are but a few of the many unusual effects within the scope of the basic model of this outstanding camera. Yet so varied are the uses to which motion pictures can be put that adaptations of this basic model may be desired to fit the Special to your particular needs. The instrument shop in which the Special is fabricated will undertake to alter the camera to meet such individual specifications.

Write for free booklet

A copy of "Presenting Ciné-Kodak Special"—a handsomely illustrated, generous-sized booklet, detailing the many advantages of this finest of 16 mm. cameras—is available upon request. Write to Eastman Kodak Company, Rochester, N. Y.

Only Eastman makes the Kodak

- *As supplied, the basic model of the Special is fitted with a 100-foot film chamber—easily interchangeable with the 200-foot chamber (extra) shown above.*

HERE'S HOW

by A. S. C. Members

How is the following animated work accomplished: "A pen is in the inkwell on a desk, all of a sudden the pen leaves the inkwell and writes the desired title on paper or a blackboard seemingly unaided"?

L.C.V., Chicago, Ill.

First an 8x10 still picture is taken of the drawing board and inkwell. Then a picture is taken of the pen to be used, this pen is cut out. The still drawing is now placed under the cartoon stop motion camera, which shoots downward so that the drawing lies flat on camera stand. A slit is cut thru the still in the top of the inkwell so that the cut out pen can be placed in the inkwell.

The stop motion camera then takes one picture of this, the pen is then moved a quarter of an inch out of the bottle, then another picture is taken. This is repeated until the pen has traveled to the desired position on the drawing board. A white background then is substituted for the photographic background so that it appears to be a closer shot of the drawing board. Now a line corresponding to the picture or lettering that is to be used is drawn, this line is about a half-an-inch long, depending on how fast the lettering or drawing is to be executed.

The cutout pen is now moved to the end of this line and another shot is taken. The line is now extended another half inch and the cutout again moved to the end of the line where another shot is taken, this gives the illusion that the pen is actually drawing the line. After the design is completed in this manner the pen is moved in quarter-inch movements back to the edge of the camera field. The original background with the same design is substituted for the one under the camera, which makes a longer shot showing the inkwell again and the pen continues to travel into the bottle.

WALTER LANTZ,
Head of Universal Cartoon Dept.

I have recently dropped 16mm and changed to 8mm. Now I have a bunch of 16mm film that I would like reduced to 8mm. I would like to do the reducing myself, or at least try it. Can you tell me how?

My idea is to use a 16mm projector and throw the film on a translucent screen, then having my 8mm camera set up similar to a title-making set-up, I would take the projected images similar to a process background. Would such a method be O.K.?

B.C.F., Penn.

Reductions can be made by method you suggest of using a ground glass similar to background projection, however, you will undoubtedly lose considerable quality. You are also photographing the glass itself which will add grain to your pictures and tend to flatten them out.

The other method would be by the optical printer process which makes use of your 16mm projector and your 8mm camera. The manner in which this is done in the studios is to remove the lens from the projector, placing a ground glass between the light and the film. Your 8mm camera must be lined up with the 16mm projector so that you will photograph the aperture only in the projector. Next it is absolutely necessary that both camera and projector shutters are synchronized . . . that is that they both open and close at the same time. This is usually accomplished by coupling the camera and projector together and running both from the same motor. This would undoubtedly be very difficult to do in view of the fact that your 8mm camera is now run by a spring motor and there is no arrangement for hand crank or in any other way of driving your 8mm camera. You would have to devise some method of running the camera independently of the spring. This whole set-up would possibly involve so much machine work and run into so much money that it would be more economical for you to have the reductions made by some professional laboratory already equipped for such work.

LYNN DUNN, A.S.C.

Please give me a good positive title developer. Also negative developer.

J.A., McCloud, Calif.

A positive title developer which we have found gives you very good blacks was printed some time ago by us. It is from a formula sent us by Mr. Schon, an engraver who made this formula up from a modification of engraver's developer. Here's the formula:

Solution I

Sodium Bisulphite	¾ oz.
Hydroquinone	¾ oz.
Potassium Bromide	¾ oz.
Water to	32 oz.

Solution II

Caustic Soda	1 ½ oz.
Water to	32 oz.

The developing solution is compounded of equal parts of solutions I and II. In warm weather, this may be diluted somewhat, if desired. With this solution, development may be prolonged almost indefinitely without greying the whites; and it gives exceedingly rich blacks.

A negative developer being used a great deal today by 16mm users for fine grain results is the Paraphenylene-Diamine-Glycin. Following is the formula:

Paraphenylene-Diamine	10 grams
Sodium Sulphite	90 grams
Glycin	1 gram
Water to make	1 liter

Developing time: 22 minutes at 68° F.

The Paraphenylene - Diamine is dissolved in hot water (160-180° F.) and when thoroughly dissolved, the sulphite is added. The remainder of the water should be made up with cold water or ice.

This solution is normally of purplish-brown color, and has a certain mild-dye-toning effect upon the image, giving it a cloudy yellowish appearance by reflected light. This does not, however, impair its printing quality, except perhaps to give a desirable increased density and contrast. One cannot recommend this developer for badly underexposed negatives, however. It is advisable to wear rubber gloves when working with this developer.

FRANK B. GOOD, A.S.C.

Photo by B. H. Casebolt

An enlargement made by Bland H. Casebolt from a 16mm Dupont Panchromatic Negative developer in Phenylene Diamine Glycine.

Santa Claus Gave Me a «Minnie»

by
Walter Blanchard

A FEW years ago I pulled a miniature camera out of my Christmas stocking. I couldn't help wondering, "Now I've got it, what in the world am I going to do with it?" This year an amazing number of budding minnecamerists are probably asking the same thing. After all, they've learned to make good pictures with big cameras; and they know the little "Minnies" can do amazing things: but now the camera is actually theirs, they can't help wondering if they can do as well themselves.

Used intelligently, there is no limit to what one can do with the modern miniature camera. Used with the same amount of common-sense you'd apply to making pictures with a Graflex or Kodak, the Minnie is the nearest approach to a fool-proof, mistake-proof high-grade camera yet made. Forgetting size, trimmings, and suchlike non-essentials, a miniature camera isn't basically different from a big camera. It is smaller and more convenient; it has a relatively short-focus lens which, even in the larger apertures, gives a much greater depth of focus, and allows room for more error in focusing; it has a fine shutter, and uses inexpensive film so that you can make a dozen exposures for the cost of a single big-camera picture. Most of them have an accurate, built-in range-finder, so that focusing is quick and easy. Once you get on to the basic tricks of minnecamerism, you'll find yourself getting better—and cheaper—pictures than ever.

The instruction-books say that the first thing to do is to master the technique of loading the camera; but this is so utterly elementary that we'll assume you mastered it before sitting down to the Christmas turkey. The really important thing, as a first step, is to get accustomed to working the range-finder quickly: if you get into the habit of jiggling the thing around, to be sure you're right, you'll find it hard to work fast when you really have to.

After these purely rudimentary points, the thing to do is to standardize on your film, developers and papers. It's lots of fun to play around with different emulsions and different "soups"—but that can come later, after you've learned to turn out really good pictures nine times out of ten with your standard materials. Standardize first on one certain type of film: then, if you want to save money, buy it in bulk—fifty or hundred-foot rolls—rather than in the individual daylight-loading cartons. The average daylight-loading cartridge for "Leica," "Contax" or "Super-Nettel" costs $1.00, whereas you can buy a hundred feet of the same kind of film for $4.50—and get twenty loadings for the price of four of the prepared ones! It is really very easy to load minnecam magazines, anyway: a little practice in daylight, using a strip of old film, will make the operation second nature to you. When you load, of course, you must work in total darkness if you use Pan or Superpan film; so it is a good thing to form the habit of laying out your reel, magazine, magazine-cap, raw film, and scissors in a regular, unvarying arrangement, so that when you reach for a thing in the dark you don't have to hunt for it. Incidentally, if you are short of magazines ("Contax" magazines, for instance, have been almost unobtainable this last year), or if you don't feel prosperous enough to invest immediately in half-a-dozen or more $2 magazines, the Agfa cartridges come in mighty handy. After using the original roll of film, if you open them carefully, without tearing the cardboard or injuring the plush lining, you'll find you can re-load them many times. Incidentally, if you decide to standardize on the Eastman "Pan-Atomic" film, which is one of the best fine-grain panchromatic films available, though a trifle slower than SuperPan, you can get it in bulk under its professional name, "Eastman Background Panchromatic."

When you are actually making pictures, the same general technique that gave you good pictures with your big box will give you good ones with your minnie. Of course, an exposure-meter (preferably photoelectric) will help out tremendously. But if you haven't one, or can't afford one at the moment, chart your exposures for a few rolls, and study the results carefully: from this you can work out a basic exposure that will be a good guide under all conditions. For instance, using SuperSensitive film, the basic exposure for normal pictures, on an average, sunny summer day is 1/60 at f:16, while with Pan-Atomic the stop would be f:11. Since you are working for pictures that will eventually be enlarged, rather than contact-printed, work for a somewhat thinner negative than you'd usually make with your big camera. It is surprising how well a good minnecam negative, slightly on the thin side, but with good gradation, will enlarge.

A sunshade is a really important accessory when using fast lenses—so get one, and use it. The best type is that which will also take a 1¼" round filter. And

Continued on Page 175

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PERFECTING HOME PROJECTION

Continued from Page 167

projection screen, this screen being operated by a small electric motor controlled by a switch on the control panel.

In the sketch a sliding panel is shown on the left side of the cabinet. Lowering this panel, the projector is rolled out on a track to facilitate threading. When threaded and adjustments made, the projector is rolled back into the cabinet and the sliding panel closed, making a sound-tight cabinet from which issue none of the clatter-clack of the projector in action. On the right side of the cabinet is a similar sliding panel, thru which stored film cans may be reached and selected for use. The film compartment, incidentally, could be easily made entirely humidifying, and no cans would be necessary.

On the control panel of the cabinet would be control switches and knobs for radio tuning, volume, and tone, movie projector speed and light controls, sound control, and controls for the operation of the curtain, room lights, and a master on-and-off switch. The cable between the removed control panel and the cabinet would be about fifteen feet long, about the size of a lead pencil, and wound up automatically when the control panel was to be used at the cabinet.

The cabinet would be on casters so mounted that the bottom edge of the cabinet was not more than half an inch from the floor. Altho the radio would not necessarily have to be directed toward the listener, a movie audience must view the screen as nearly head-on as possible to prevent distortion. Hence, the casters.

Naturally, the transmission of projector noise to the audience would be much diminished by virtue of having the projector entirely enclosed, but if necessary to prevent any drumming effect, the cabinet might be lined with Celotex half an inch thick. Or, the projector could simply be mounted on a sheet of this material to deaden transmission of the clatter-clack of the mechanism. To me, killing the noise of the projector is one of the strongest arguments for having a cabinet at all. Such noise detracts considerably from the pleasure of home movie presentation.

Let's pretend now that we are at home some evening, listening to the radio, just home folks relaxing with the remote control panel in our laps to obviate getting up to retune the set. Some friends pay us an unexpected visit and ask to see the latest movies we took, if "we're sure it will be no trouble."

No trouble at all—just get out the desired reel from the storage space, thread it in the projector and push the projector back into place, roll the cabinet to the right viewing angle, and, with remote control panel in our lap, start the show by flipping the curtain-raising switch and turning on the projector. Furniture is undisturbed, the set-up is over sooner than it took to write it, and projection proceeds smoothly and effortlessly.

Sounds like the millenium for the cinephotographer, doesn't it? Takes all the fuss and bother out of home movie shows and makes it altogether more enjoyable entertainment, doesn't it? And would it bring out our favorite reels more often than when so much trouble is required with present "portable"

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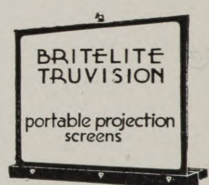

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equipment? I think so, and I believe it would have a healthy reaction in the way of convincing the family exchequer that home movies aren't so messy after all, and future filming sprees would be welcomed because of the pleasure of fine projection.

May I humbly offer this prediction—within the span of a few short years, the mania for portability in projection equipment of today will have almost completely given way for permanency and built-in convenience. Portable equipment will perhaps always be offered, for the field will remain even tho to a small extent, but the bulk of home projectors will be housed in suitable furniture, ready for instant use. Whether the combination with radio will be universally acceptable remains to be seen, altho most certainly sound reproduction facilities will be demanded.

In the meantime, and until manufacturers and cinephotographers alike become educated to the idea, we'll sit back and do some more dreaming of the day when our home movies will reach "projection perfection."

SANTA CLAUS GAVE ME A "MINNIE"

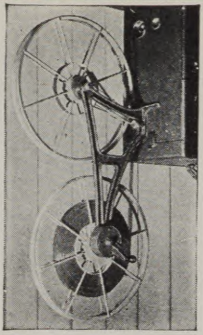
(Continued from Page 173)

speaking of filters, don't bother with them until you are turning out about eight perfect negatives out of ten negatives without filtering; then hold yourself down to two or three filters, such as the Aero 2, the "G," and the 23-A. They'll give you all the correction you'll want for normal work—and won't load you down with extras. Filters should always be used sparingly, anyhow.

The extra lenses—speed, wide-angle, telephoto, and the like, look mighty alluring in the catalogues. They are handy, of course; but the best policy is to stick to a single lens for the first few months, at least, and master it. After all, your pictures will be enlarged, and you can mask out whatever portions you don't want. It's much cheaper than buying extra lenses!

If you try any speed work, you'll find several important differences from big-camera procedure. For instance, if you have been using a Graflex, you know that, in order to get the mirror up and out of the way in time, you have to snap the shutter a measurable fraction of a moment **before** you really intend to picture. The minnecam, having no mirror, and a very quick-acting shutter mechanism, is different: you can wait until the exact instant you want to record—then shoot. Likewise, you'll find that with your small picture-area, you won't need nearly such high shutter-speeds: 1/500 is fast enough for almost anything with a minnie—and the faster lens will give you a better-exposed negative.

When it comes to the darkroom end of the picture-making, you're missing a great bet if you don't do your own. If you **have** to send your work out, be sure and send it to a really good minnecam specialist; otherwise your film will get ordinary treatment, and you'll be disappointed with the results. Minnecam developing is simple—and it needs only a dark closet and a bathroom. By all means use a tank — "Correx," "Reelo," or the like. You can load the tank in any closet, and then do the rest in the light. Stick to one certain negative-developer for the best results. There are a number of excellent, fine-grain developers sold in bottled form, from which you can choose, if you aren't in a position to mix your own. My own preference is for the Parapheny-



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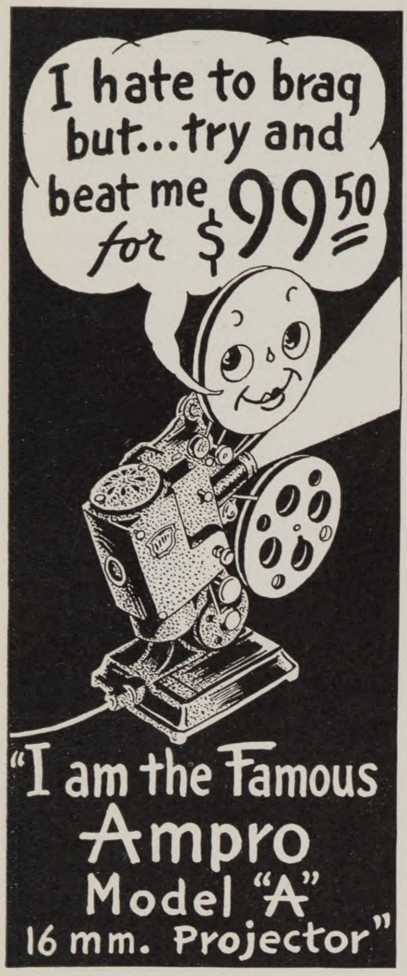
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lene-Diamine type, which is a marvellous, fine-grain developer. There are plenty of prepared P-D "soups": my own experience, incidentally, leads me to advise **doubling** the developing-time given on most of these bottles — 34 min., instead of 17, and so on. It gives a stronger, better negative.

When you have developed, rinsed and fixed your negative, you can easily wash it in the ordinary bathroom washbowl. A good way to ensure thorough washing is to double the film back upon itself—emulsion-side out, of course—and fasten it at the ends with an ordinary wooden spring clothes-pin. When you are ready to dry the film, hang it up wherever is convenient, preferably weighting the lower end with a film-clip or clothes-pin, and carefully swab the film off with damp cotton or chamois, to minimize the formation of waterspots.

Your enlarging can be done equally well in the bathroom, too. Again, stick to one type of paper, and one developer. Personally, I like to use a fairly high-contrast developer, and work from a soft negative. Of course, you will find it necessary to use several grades of paper—soft, normal, contrast, etc., for different negatives: but keep them all of the same brand of paper. There are a number of fixed-focus minnecam enlargers, which automatically give you a good 4x6-inch print from a "Leica" or "Contax" size negative; but there is much more fun in using a regular miniature-camera enlarger, and masking down your pictures individually, excluding whatever you don't want in the print. These enlargers aren't so very expensive — especially if you use the lens from your camera for enlarging; and don't try to use ordinary enlargers for miniature negative work. It requires a far more perfected optical system than most older enlargers boast—really good condensers, a fine lens, etc., and a film-carrier that is specially designed for the small negatives, and will not scratch the film.

The secret of getting the fullest enjoyment out of any miniature camera is, in a word, keep things simple till you have gotten a thorough grasp of minnecam capabilities. Keep your outfit simple: camera, sunshade, two or three filters, and a light, walking-stick tripod will enable you to meet any situation. Standardize on one film, one negative developer, one brand of paper, one print developer; do your own darkroom work (it is both better and cheaper!)—and Minnie will show you how much fun there really is in making pictures!

USE YOUR LIBRARY

(Continued from Page 167)

cinematography — and all you'll find about the theory of light, photo-chemistry, and the history of moving pictures —will still apply, and be helpful.

Believe it or not, though, the most valuable and practically helpful little book I could mention isn't about cinematography at all! It is Eastman's little book "How to Make Good Pictures," which sells for fifty cents—and is well worth owning. It is written primarily for still photographers: but it is almost the only readily available book which brings things right down to date, telling how to use SuperSensitive film, the intermediate semichromatic films (Plenachrome, etc.) and Photofloods. Not only that, but it gives you the practical details you need. The subject of exposure, for instance, is covered in such a way that you can easily follow the same methods with your cine-camera. Most 16mm cameras give an exposure roughly equivalent to 1/25 of a second in a still camera: so if you will follow Table No. 1, on Page 52, you will find that your exposures are approximately right. This table divides exterior subjects into four simple groups — and the illustrations give excellent examples of each group.

The section (Pages 40-43) on photographing moving objects is just as applicable to movies as to still work, and so is the chapter on Landscape photography, which gives the basic principles of composition, exterior lighting, and so on. In the same way, what is said about using color filters, and the filter-factor tables for Pan., SuperPan and Verichrome films are just as accurate with movies as with still pictures.

The chapter on Home Portraiture by Daylight will give you a lot of useful information which can easily be adapted to cine work. In it, on Page 70, is a section on "Posing": for cine work, just change that heading to "Direction"—and you'll find your pictures growing more natural. A couple of pages farther on (P. 72) is a lot of information on how to pose people with relation to the light, so that you can subdue or accentuate any feature—such as big ears, a weak chin, deep-set eyes, or a bald head. Try those ideas out in your cine close-ups, either by natural or artificial light: both you and your victims will like the results.

The chapter on "Snapshots Indoors at Night with SuperPan and Photofloods" is made-to-order for home-movie work. Not only are there a lot of mighty helpful suggestions, but pictures such as you'd want to make—

with diagrams of the lighting, and the details of the lens-opening and shutter-speed. Those made at 1/25 second can be absolutely duplicated with any cine camera; those where the exposure was longer can usually be duplicated by opening up the lens, for cine-cameras have, as a rule, faster lenses than the still cameras considered in this book.

Last—but not least—don't, in studying any of these books, overlook the chapters on the theory of photography. They may seem dry and unimportant, but they'll give you an understanding of what is happening when you make a picture—and why it happens. The result, of course, is that you'll ask your camera to do fewer impossible things, and have fewer failures. In fact, as one of my friends recently remarked, if an amateur will carefully read, digest, and **apply** the information that is available to him in such books (even the oldest or most elementary) his pictures will be 100% better—and he'll enjoy his hobby more fully.

A Continuity for Rainy-Day Movie

(Continued from Page 168)

Scene 25. Long-shot — if possible with background of effectively-filtered clouds—of a farmer, plowing.

Scene 26. Closeup of the plowshare starting a furrow.

Scene 27. Medium-shot of a very young calf or lamb, tottering about on unsteady legs.

Scene 28. Closeup of the calf (or lamb).

Scene 29. Medium-shot of the animal and its mother, with the baby taking its meal. (If the shot is of a lamb, an effective angle will be from behind, showing the amusing tail-action while feeding.)

Scene 30. Long-shot, made in stop-motion, showing the sun, low in the sky and partly obscured by rapidly-moving clouds.

Scene 31. Close-shot of Father and Junior, made from a low angle, with heavily-filtered sky background. Father points, obviously to the threatening clouds, and they turn about.

Scene 32. Long-shot of Father and Junior, running in opposite direction to that shown in previous scenes, and with their collars turned up.

Scene 33. (If possible) long-shot of the lamb, apparently hastening to shelter.

Scene 34. Long-shot: a short flash of a pile of dark, ominous - looking

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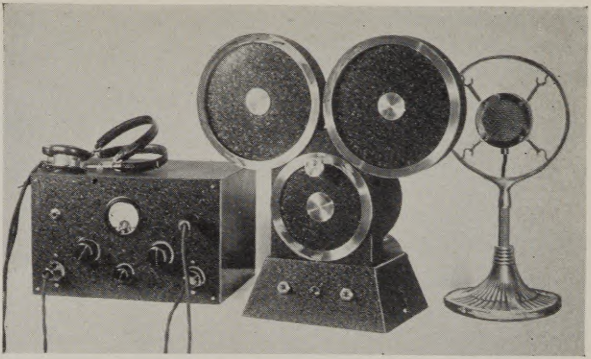

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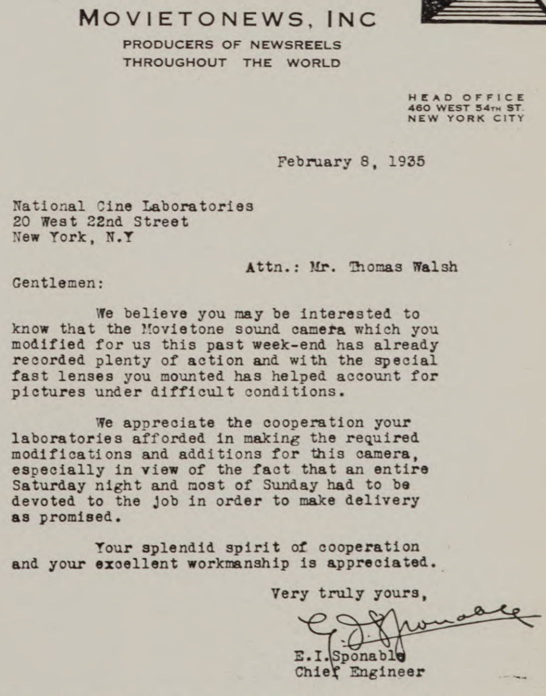

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Attn.: Mr. Thomas Walsh

Gentlemen:

We believe you may be interested to know that the Movietone sound camera which you modified for us this past week-end has already recorded plenty of action and with the special fast lenses you mounted has helped account for pictures under difficult conditions.

We appreciate the cooperation your laboratories afforded in making the required modifications and additions for this camera, especially in view of the fact that an entire Saturday night and most of Sunday had to be devoted to the job in order to make delivery as promised.

Your splendid spirit of cooperation and your excellent workmanship is appreciated.

Very truly yours,

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clouds. If possible, make in stop-motion, to suggest a rapidly approaching storm.

Scene 35. Close shot of the surface of a brook or pond, with raindrops pelting the surface.

Scene 36. Long-shot (day) of a highway or city street, made on a wet day. A car passes, and leaves a strongly-marked track on the wet pavement.

Scene 37. Medium long-shot of a group of cars, stopped at a signal, on a wet day.

Scenes 38 a, b, c, etc. Closeups, from varied angles, of windshield-wipers starting to work. (Be sure and use at least two diffrent cars for this, one with the wiper at the top of the glass, the other with it mounted below.)

Scene 39. Same as Scene 38: the signal changes and the cars start.

Scene 40. Long-shot of the traffic on a crowded city street in the rain. Make this with the camera at 8-frame speed.

Scene 41. Series of city-street night-shots, made on a wet night, with the wet pavement reflecting the auto-headlights, signs, etc.

Scene 42. Medium long-shot on the porch of the house shown in Scene 1. (Night effect), Father and Junior enter quickly, very wet, and go into the house.

Scene 43. Close shot of the rubbers and galoshes, wet and muddy. Above them will be seen the bottoms of two raincoats, dripping.

Scene 44. Close shot by the fireplace. Father's slippered feet extend themselves toward the fender.

Scene 45. Closeup of Father, in his chair. He looks rather cross, and speaks.

TITLE: "Nothing to see—all we got was wet!"

Scene 46. Closeup, similar to Scene 44. Father raises the newspaper before his face again.

Scene 47. Medium-shot, similar to Scene 6. Junior goes back by the window.

Scene 48. Close shot of Junior, from outside the window. He is happy, smiling as though he had had a much better afternoon than Father did. Then a fresh burst of rain obscures the pane.

TITLE: THE END.

The rain fade-out in the last scene can be made at any time, with the aid of a garden-hose and an ordinary sprinkling nozzle. The majority of the scenes, it will be noticed, can be made at any time, as the opportunity arises; their connection with the story rests entirely upon the way they are joined together. Therefore, this sort of a film may be made slowly, as you find the chance to get the shots—or even assembled from bits of film you already have on hand. Almost the only scenes that must specifically be made for the purpose are the two sequences of Father and Junior in the house, and the few shots of the two walking across the country.

In your cutting, you will improve the result if the scenes from 31 to 42 are cut quite short. If you are interested in rhythmic cutting, you can build quite an effective climax by making these shots progressively shorter, and possibly adding odd-angled "flashes" of some of the rainy-day traffic shots, to give variety and "punch."

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